

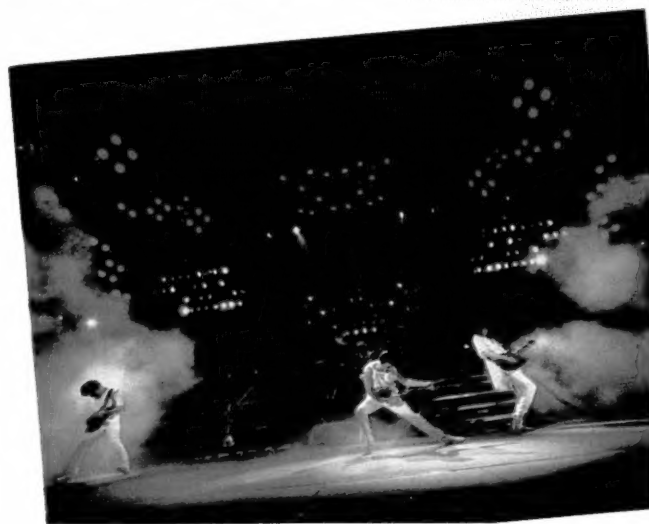
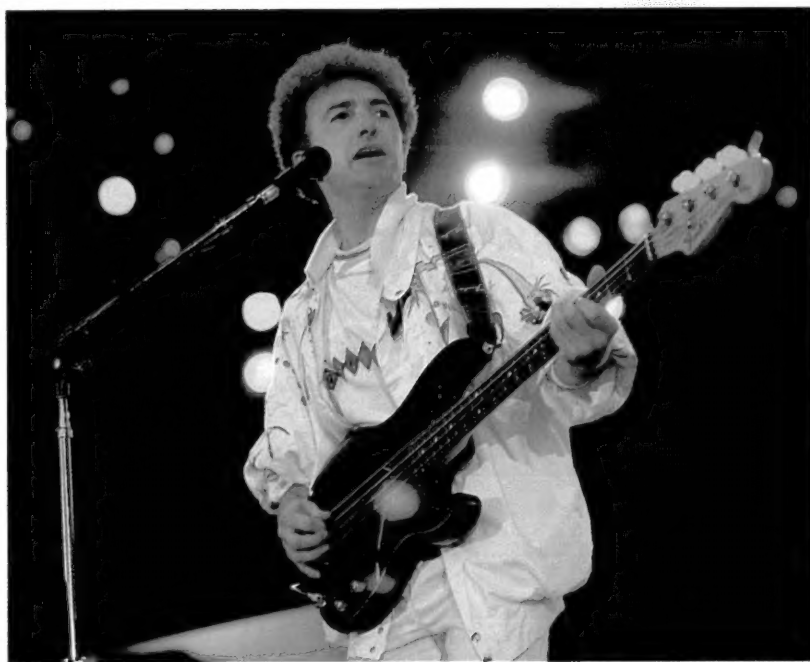
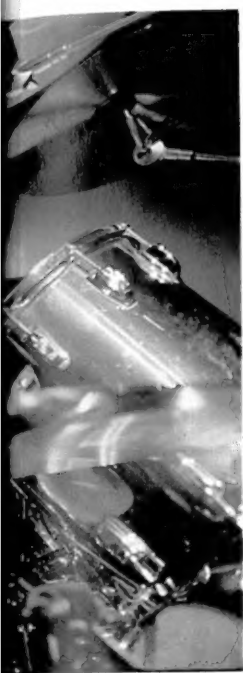
# QUEEN



## GREATEST HITS II

OFF THE RECORD

|                                 |
|---------------------------------|
| A KIND OF MAGIC / 12            |
| UNDER PRESSURE / 31             |
| RADIO GA GA / 57                |
| I WANT IT ALL / 86              |
| I WANT TO BREAK FREE / 113      |
| INNUENDO / 136                  |
| IT'S A HARD LIFE / 156          |
| BREAKTHRU / 172                 |
| WHO WANTS TO LIVE FOREVER / 197 |
| HEADLONG / 212                  |
| THE MIRACLE / 232               |
| I'M GOING SLIGHTLY MAD / 256    |
| THE INVISIBLE MAN / 269         |
| HAMMER TO FALL / 289            |
| FRIENDS WILL BE FRIENDS / 308   |
| THE SHOW MUST GO ON / 324       |
| ONE VISION / 342                |

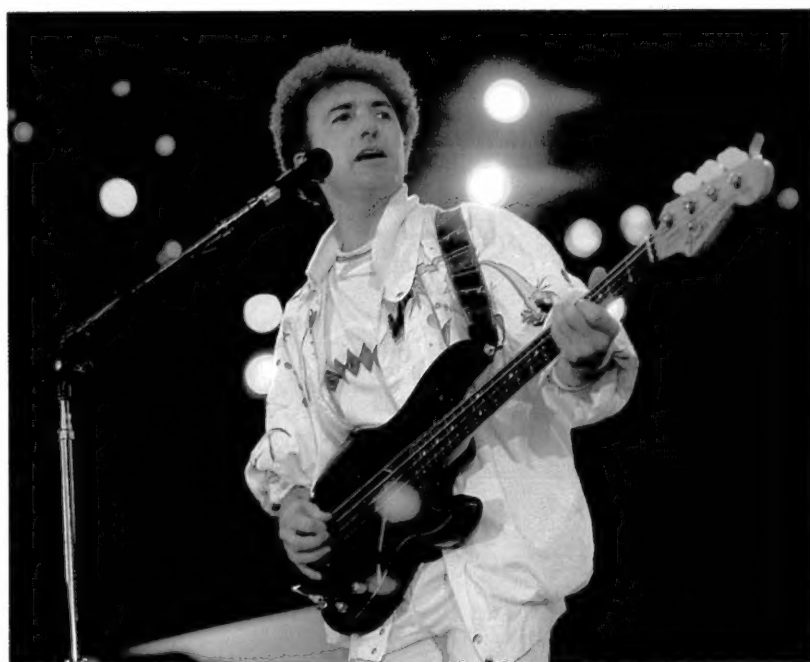
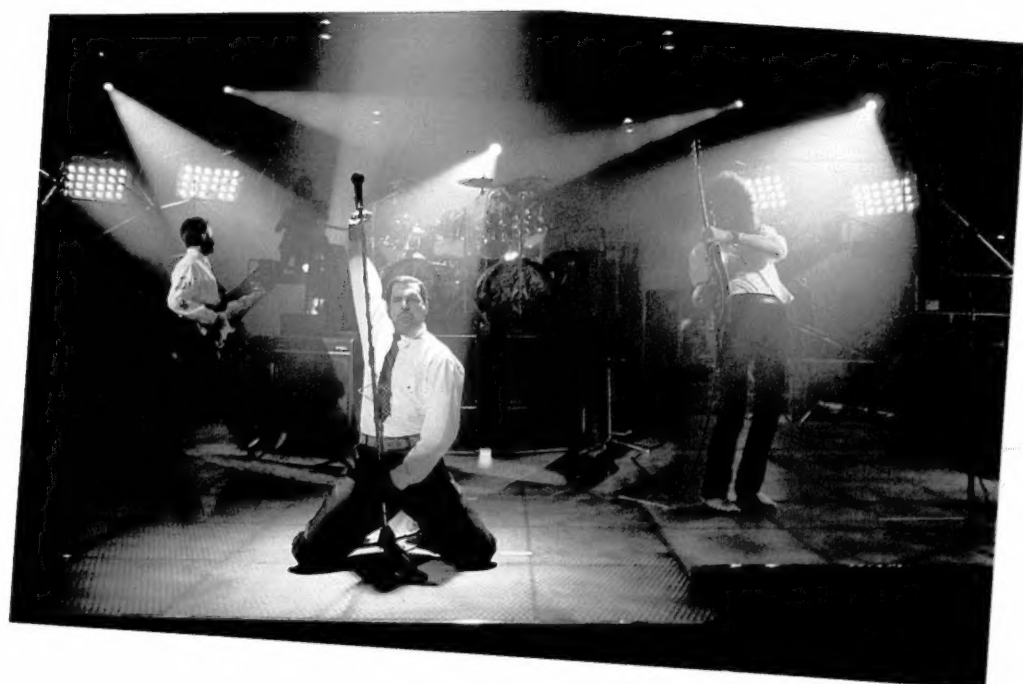


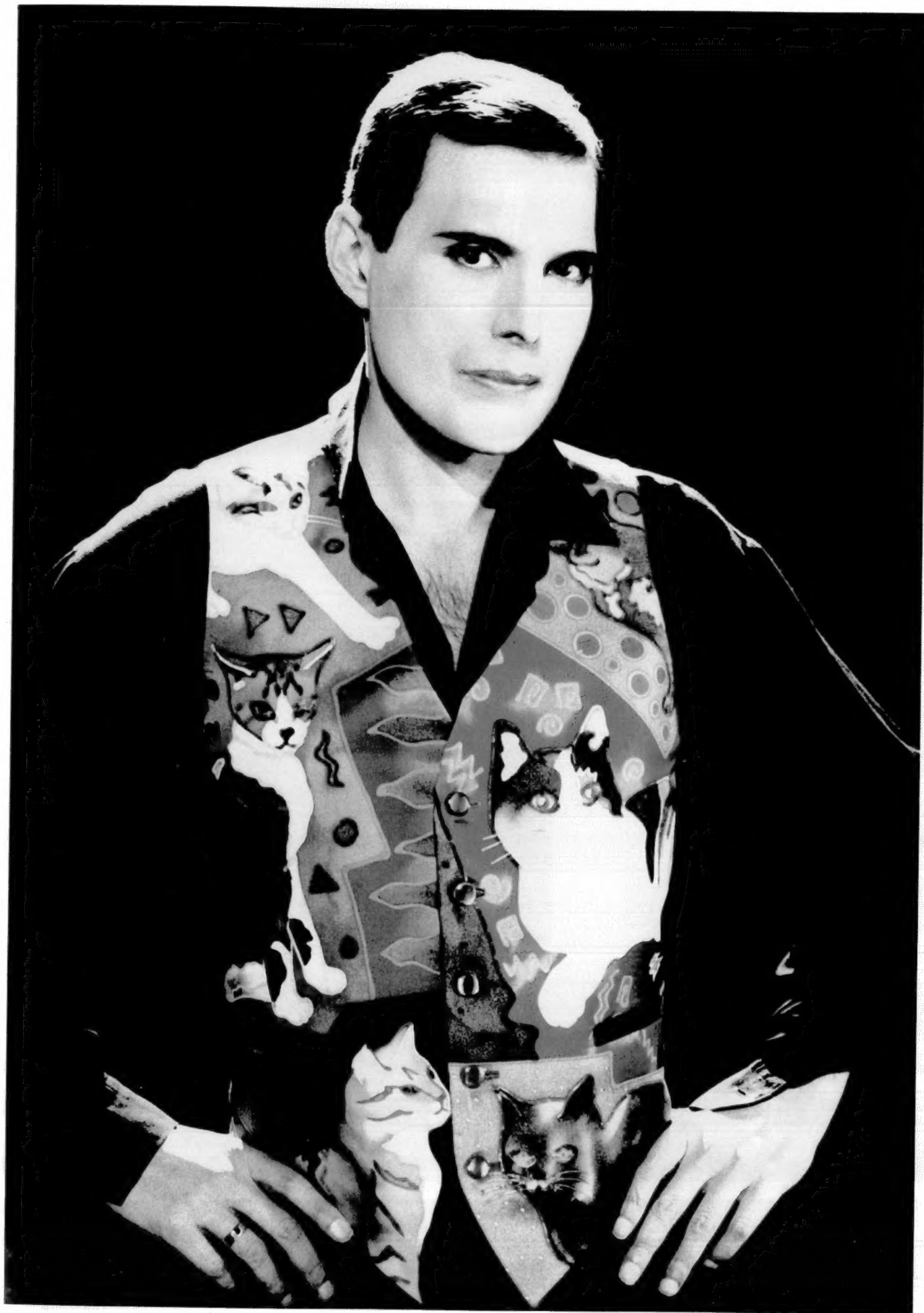




# QUEEN

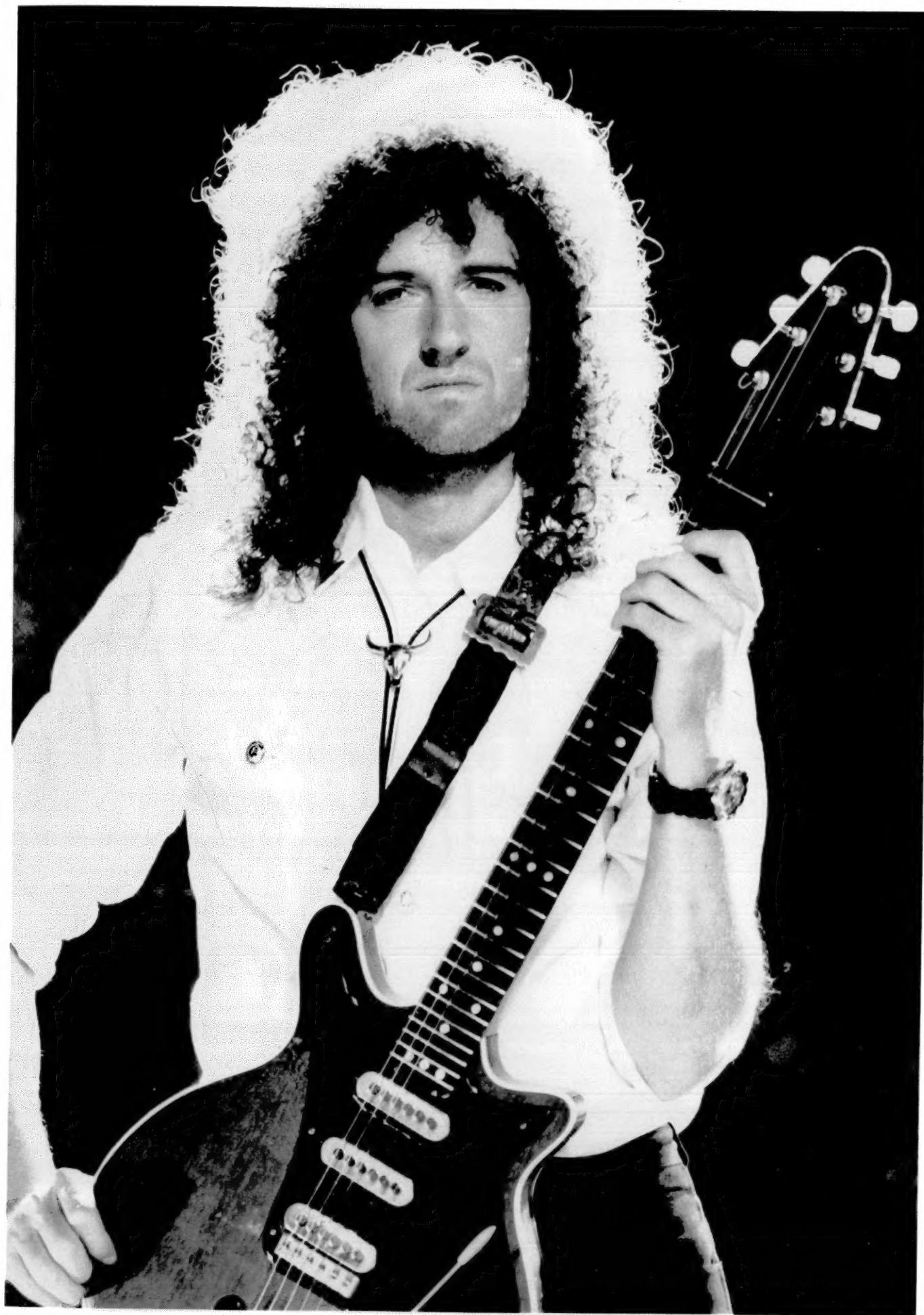
GREATEST HITS II

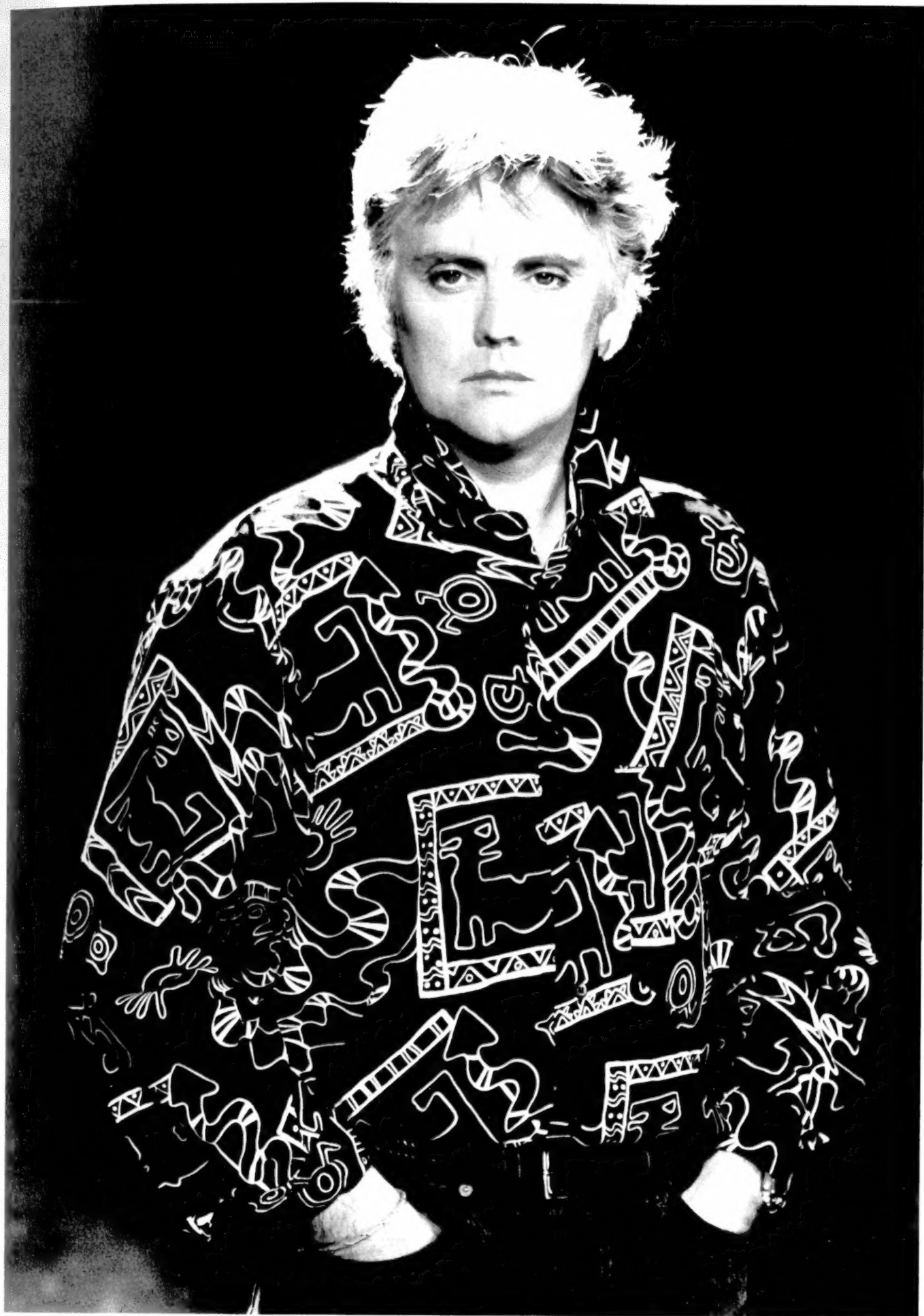










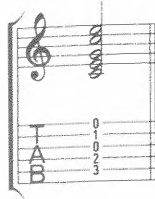




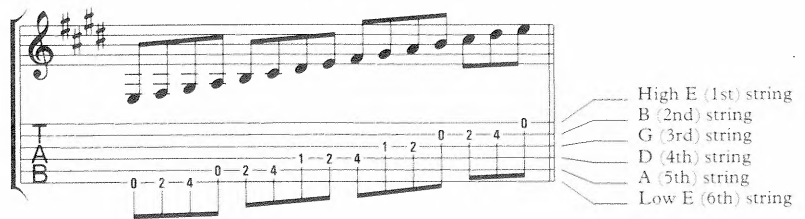


# Notation and Tablature Explained


Open C chord

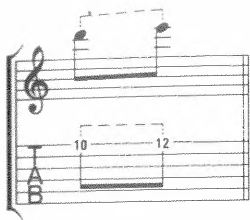


Scale of E major



## Bent Notes:

The note fretted is always shown first. Variations in pitch achieved by string bending are enclosed within this symbol . If you aren't sure how far to bend the string, playing the notes indicated without bending gives a guide to the pitches to aim for. The following examples cover the most common string bending techniques:



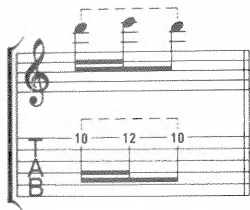
### Example 1:

Play the D, bend up one tone (two half-steps) to E.



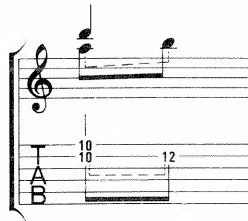
### Example 4:

Pre-bend: fret the D, bend up one tone to E, then pick.



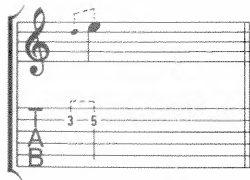
### Example 2:

Play the D, bend up one tone to E then release bend to sound D. Only the first note is picked.



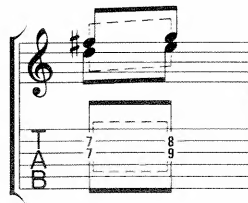
### Example 5:

Play the A and D together, then bend the B-string up one tone to sound B.



### Example 3:

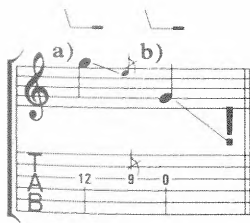
Fast bend: Play the D, then bend up one tone to E as quickly as possible.



### Example 6:

Play the D and F# together, then bend the G-string up one tone to E, and the B-string up 1/2 tone to G.

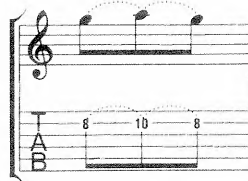
Additional guitaristic techniques have been notated as follows:



### Tremolo Bar:

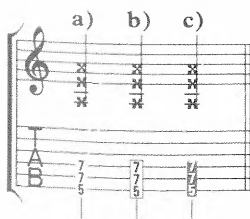
Alter pitch using tremolo bar. Where possible, the pitch to aim for is shown.

a) Play the G; use the bar to drop the pitch to E.  
b) Play the open G; use the bar to 'divebomb', i.e. drop the pitch as far as possible.



### Hammer on and Pull off:

Play first note, sound next note by 'hammering on', the next by 'pulling off'. Only the first note is picked.



### Mutes:

#### a) Right hand mute:

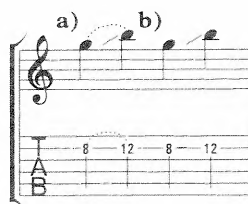
Mute strings by resting the right hand on the strings just above the bridge.

#### b) Left hand mute:

Damp the strings by releasing left hand pressure just after the notes sound.

#### c) Unpitched mute:

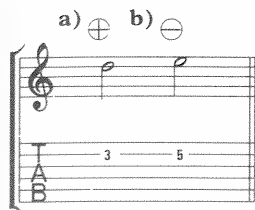
Damp the strings with the left hand to produce a percussive sound.



### Glissando:

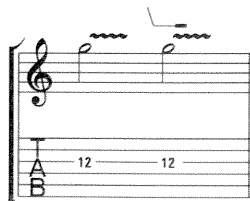
a) Play first note, sound next note by sliding up string. Only the first note is picked.

b) As above, but pick second note.



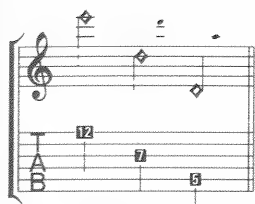
### Slide Guitar:

- a) Play using slide.  
b) Play without slide.



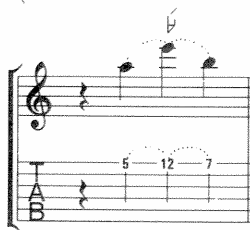
### Vibrato:

Apply vibrato, by 'shaking' note or with tremolo bar. As vibrato is so much a matter of personal taste and technique, it is indicated only where essential.



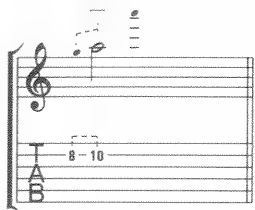
### Natural Harmonics:

Touch the string over the fret marked, and pick to produce a bell-like tone. The small notes show the resultant pitch, where necessary.



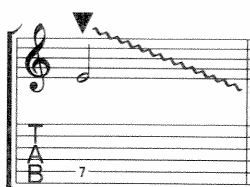
### Tapping:

Sound notes indicated by tapping – hammering-on with the picking hand at the indicated fret.



### Pinch Harmonics:

Fret the note as usual, but 'pinch' or 'squeeze' the string with the picking hand to produce a harmonic overtone. Small notes show the resultant pitch.



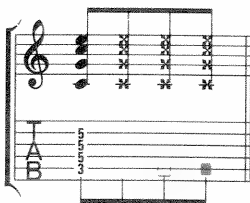
### Pick Scratch:

Scrape the pick down the strings – this works best on the wound strings.



### Quarter-tones:

A downwards arrow means the written pitch is lowered by a quarter-tone; an upwards arrow raises the written pitch by a quarter-tone.

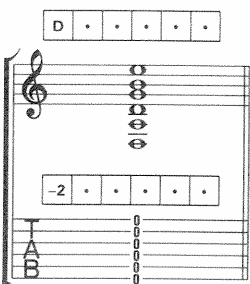


### Repeated Chords:

To make rhythm guitar parts easier to read the tablature numbers may be omitted when a chord is repeated. The example shows a C major chord played naturally, r h muted, l h muted and as an unpitched mute respectively.

### Special Tunings:

Non-standard tunings are shown as 'tuning boxes'. Each box represents one guitar string, the leftmost box corresponding to the lowest pitched string. The symbol '•' in a box means the pitch of the corresponding string is not altered. A note within a box means the string must be re-tuned as stated. For tablature readers, numbers appear in the boxes. The numbers represent the number of half-steps the string must be tuned up or down. The tablature relates to an instrument tuned as stated.



Tune the low E (6th) string down one tone (two half-steps) to D. See 'Headlong'.

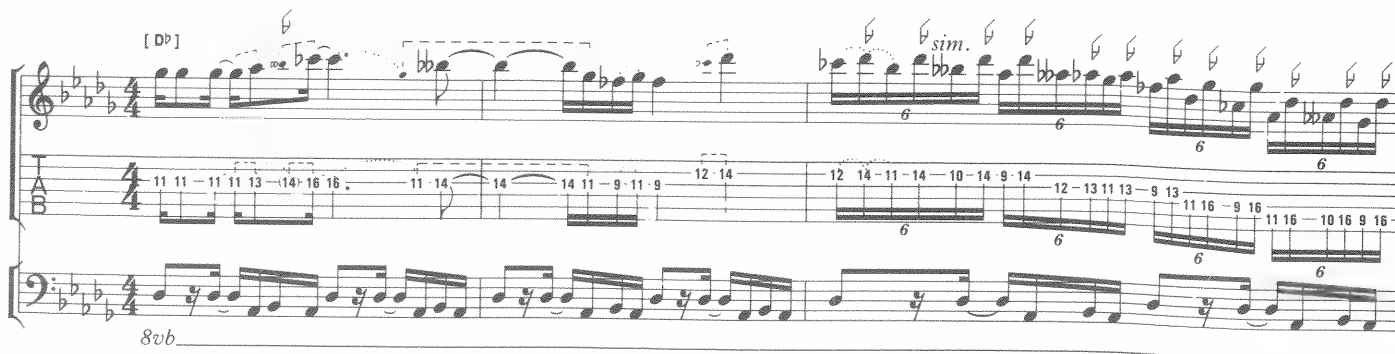
### Chord naming:

The following chord naming convention has been used. Note that chord symbols show the overall harmony, sometimes simplified, and are not intended to indicate a suitable accompaniment. Altered 5ths are shown as 'dim5' or 'aug5', whilst alterations to added notes are indicated by '♯' or '♭'.

C Cm C5 Csus4 Cdim5 Caug5 C6 Cm6 Cmaj7 C7 C7aug5 C7dim5 Cm7 Cm7dim5 Cdim Cmaj9 C9 Cm9 C7b9 C7#9 Cadd9 C/Bb

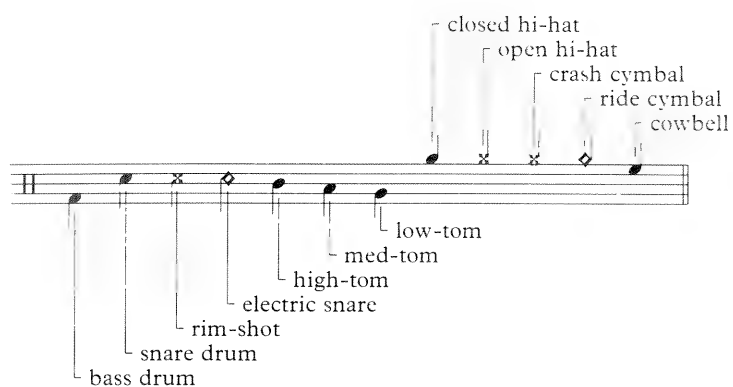


Where there is no appropriate chord symbol, for example when the music consists of a repeated figure (or riff) the tonal base is indicated in parenthesis:



Small notes in five-string bass parts show an alternative line for four-string bass.

# Key to Percussion Notation



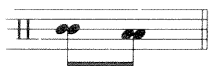
## Specific percussion techniques:



Cymbal muted by hand.



Flam: two hits in rapid succession.



Hit with both sticks at the same time.



Open closed hi-hat, i.e. hit open hi-hat with stick, close with pedal.

# A Kind of Magic

Words & Music by  
Roger Taylor

(♩ = 131)  
[A]

Score for "A Kind of Magic" by Queen, featuring Roger Taylor's lyrics and music.


**Instrumentation:** Voice, Backing Vocals, Guitar 1 (Electric), Guitar 1 Tablature, Guitar 2 (Electric), Guitar 2 Tablature, Guitar 3 (Electric), Guitar 3 Tablature, Guitar 4 (Electric), Guitar 4 Tablature, Keyboard 1, Keyboard 2, Keyboard 3, Keyboard 4, Bass, Bass Tablature, Percussion, Drums.

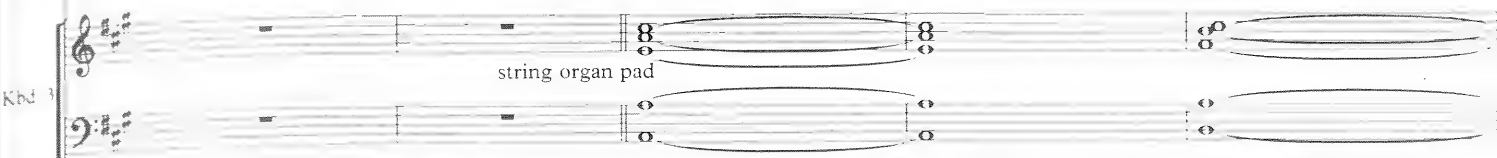
**Key Signature:** A Major (F# and C#)  
**Time Signature:** 4/4


**Voice Lyrics:**  
It's a kind of ma - gic, it's a kind of ma - gic, —


**Keyboard 4:** flanged bass synth. (8vb)


**Percussion:** Fingerclinks


Vx.  a kind of ma - gic. One dream, one soul, one prize, one goal.

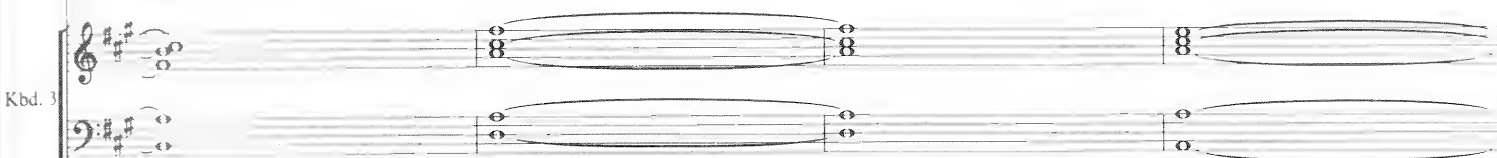
Kbd 3  string organ pad


Kbd 4 

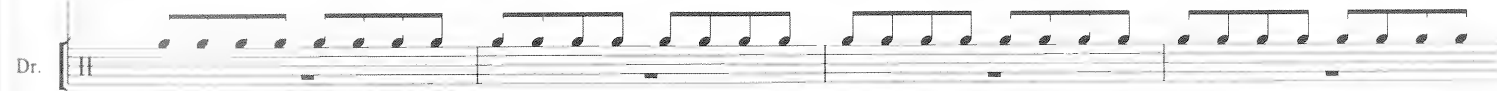
Perc 

Dr 

Vx.  One gol - den glance of what should be.

Kbd 3 

Kbd 4 

Dr 

Vx.  one shaft of light that shows the way.

B Vx  It's a kind of ma - gic.

Kbd 3 

Kbd 4 

Bs 

Bs  
I ab  5 5 7 5 0 2 0 5 5 5 0 2 0 5 5 5 0 2 0 2 2 2 4 2 4

Dr 



14

**Dmaj7**

**A**

No mor - tal - man can win this - day.

**041**

**B9**

The bell that rings in - side your mind,

It's a kind of ma - gic.

**overdrive**

Vx. *Dmaj7* is chal - leng - ing the doors of time. *A*

Gtr. 3

Gtr. 3 Tab.

Kbd. 3

Bs. Tab.

Dr.

Vx. *F#m7* The wait - ing seems e - ter - ni - ty, *D 3*

B. Vx. It's a kind of ma - gic.

8va

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Kbd. 2

Kbd. 3

Bs. Tab.

Cymbal

Per.

Dr.

clavinet guitar sound  
echo

16

F#m7

E

the day will dawn of sa - ni - ty.

8va

Aah

Ooh

1:10

D6

A

Is this a kind of ma-gic?

(8va)



will soon be gone, this flame that

1.36  
A

filtered white noise

Snare

burns in side of me. I'm hear - ing

B9 Dmaj7

8va

19 21 21 21

A

Vx. se - cret har - mo - nies. The

B. Vx. It's a kind of ma - gic.

three guitars  
*fade in*

*sim.*

Gtr. 4

Gtr. 4  
Tab.

Kbd. 3

Bs.

Bs.  
Tab.

Dr.

B9

Vx. bell that rings in - side your mind, is

overdrive

Gtr. 3

Gtr. 3  
Tab.

Gtr. 4

Gtr. 4  
Tab.

Kbd. 3

Bs.

Bs.  
Tab.

Perc. Snare

Dr.



challenging the doors of time.

Dmaj7

A

8va

205

D

A

B. Vx. It's a kind of ma - gic.

Gr. 2

Gr. 2 Tab.

Kbd. 3

Bs.

Bs. Tab.

Dr.

A

B. Vx. It's a kind of ma - gic.

Gr. 2

Gr. 2 Tab.

Kbd. 3

Bs.

Bs. Tab.

Dr.

220

D



Vx. *E* rage that lasts a thou - sand years will soon be. *G* *D*

Gr. 1 *8va*

Gr. 1 Tab. 13 14 13 11 13 17 16 17 15 17 17 15 14 15

Gr. 3

Gr. 3 Tab.

Kbd. 3

Bs.

Bs. Tab. 0 7 0 2 4 2 3 3 3 3 2 3 5 5 5 5 5 7 5 5 5 5 5 7 5

Dr.

Vx. *E11* will soon be, will soon be done. *E* This is a kind of *D*

B. Vx. *8va* done. This is a kind

Gr. 3

Gr. 3 Tab.

Kbd. 3

Bs.

Bs. Tab. 0 7 0 2 4 2 3 3 3 3 2 3 5 5 7 5 5 5 7 5 5 5 7 5 5 5 7 5

Dr.

**A** **D**

ma-gic. There can \_\_\_\_\_ be on - ly

*8va*  
yeah

**A** **E** **G**

one. \_\_\_\_\_ This rage that lasts \_\_\_\_\_ a

*echo*

3:00

Vx. thou - sand years will soon be done.

B. Vx. done.

Gtr. 3

Gtr. 3 Tab.

Kbd. 3

Bs.

Bs. Tab.

Dr.

[ 13 12 ]  
[ D ]

Vx.

B. Vx. Ma - gic,

Bs.

Bs. Tab.

Perc. Fingerclucks

Dr.

3



Vx. it's a kind of ma - gic, ma - gic,

Vx. ma - gic,

Bs.

Bs. ab. 5 5 7 5 5 5 7 5 5 5 7 5 0 0 2 0 0 0 2 0

perc.

Dr.

3 28  
D

Vx. ma - gic.

Vx. 8va ma - gic, ma - gic,

tr. 2

tr. 2 ab. 14 14 14 15 14 14 15 14 14 15 14 14 15 14 14 15 14 14

d. 2

d. 3

s.

s. ab. 5 5 7 5 5 5 7 5 5 5 7 5 5 5 7 5

r.

**A** **D** *Vocal ad lib.*

Vx. Ha ha ha ha ha! It's ma - gic.

8va  
ma - gic.

Gtr. 2

Gtr. 2 Tab.

Kbd. 2

Kbd. 3

Kbd. 4

Bs.

Bs. Tab.

Dr.

**A** **D** *Vocal ad lib.*

Vx.

8va

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Kbd. 2

Kbd. 3

Bs.

Bs. Tab.

Perc. Snare

Dr.

Ha ha! Yeah yeah!

8va

8va

12 9 11 12 9 11 9 10 11 12 9 11 9 10 12 9 7 9 7 8 10 7 9 10 12 9 11 12 9 10 12 9 12 10 9 12 10 12 14

14 10 11 9 12 11 9 12 12 10 9 12 10 12 14

0 0 2 0 0 0 2 0 0 0 2 0 0 0 2 0 5 5 7 5 5 5 7 5

9 10 9 11 9 10 12 9 10 12 14 12 15 14 12 14 13 11 5 7 6 4 7 6 4 7

Oh!

8va

8va

7 9 7 8 10 7 9 10 12 9 11 12 9 11 9 10 9 10 14 12 15 14 12 14 13 11 9 10 9 11 9 10 12 9 10 12 5 7 6 4 7 6 4 7

5 5 7 5 5 5 7 5 0 0 2 0 0 0 2 0 0 0 2 0 0 0 2 0

Vx. *Ha ha!* *Yeah yeah!*

Gr. 1 *8va*

Gr. 1 TAB 12 9 11 12 9 11 9 10 11 12 9 11 9 10 12 9 7 9 7 8 10 7 9 10

Gr. 2 *8va*

Gr. 2 TAB 14 10 11 9 12 11 9 12 12 10 9 12 10 12 14

bd. 2

bd. 3

Bs. *0 0 2 0 0 0 2 0 0 0 2 0 5 5 7 5 5 5 7 5*

Bs. TAB

erc.

Dr.

Vx. *Oh!*

Gr. 1 *(8va)* *8va*

Gr. 1 TAB 7 9 7 8 10 7 9 10 12 9 11 12 9 11 9 10 9 10 14 12 15 14 12 14 13 11

Gr. 2 *9 10*

Gr. 2 TAB 9 11 9 10 12 9 10 12 5 7 6 4 7 6 4 7

bd. 2

bd. 3

Bs. *5 5 7 5 5 5 7 5 0 0 2 0 0 0 2 0 0 0 2 0 0 0 2 0*

Bs. TAB

erc.

Dr.

D

A

8va

8va

Gr. 1  
TAB  
7 6 6 7 7 11 11 11 10 10 12 13 14 17 14 16 17 12 14 11 12 14 11 13 14 12 14 15 12 14 12 15 14

Gr. 2  
TAB  
7 6 6 7 7 4 4 6 7 9 9 11 9 10 14 15 16 17 14 10 11 9 12 11 9 9

Gr. 3  
TAB  
4 7 8 4 4 5 6 7 4 6 6 7 8 9 10 12 13 14

Kbd. 2  
Kbd. 3

Bs.  
TAB  
5 5 7 5 5 5 7 5 5 5 7 5 0 0 2 0 0 0 2 0 0 0 2 0 0 0 2 0

Perc.  
Dr.

D

A

8va

Gr. 1  
TAB  
15

Gr. 2  
TAB  
12 14 14 15 14 16 15 14 14 15 14 16 15 14 14 15 14 16 14 14

Kbd. 2  
Kbd. 3

Bs.  
TAB  
5 5 7 5 5 5 7 5 5 5 7 5 0 0 2 0 0 0 2 0

Perc.  
Dr.



It's a kind of ma - gic.



# Under Pressure

Words & Music by  
Queen · David Bowie

♩ = 114,

[D]

Score for *Under Pressure* (Queen · David Bowie). The score is written for a 4/4 time signature with a tempo of 114 beats per minute. The key signature is one sharp (F#).

The instruments and parts included are:

- Vocal 1
- Vocal 2
- Backing Vocals
- Guitar 1 Electric
- Guitar 1 Tablature
- Guitar 2 Electric
- Guitar 2 Tablature
- Guitar 3 Electric
- Guitar 3 Tablature
- Keyboard 1
- Keyboard 2
- Organ
- Piano
- Bass
- Bass Tablature
- Handclap
- Fingerclik
- Perussion
- Drums

The score shows the first four measures of the piece. The guitar parts (1, 2, and 3) feature a prominent riff in the second measure, which is also indicated in the Bass and Bass Tablature parts. The Percussion part includes Handclap and Fingerclik notation. The Drums part shows a standard rock drum pattern.

analogue voice horn

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar, bass, drums, and piano. The score is written in G major (one sharp) and 4/4 time. The guitar part (top staff) features a melodic line with chords A/D and G/D. The bass part (second staff) provides a steady accompaniment with a mix of eighth and sixteenth notes. The drums (third staff) play a simple, rhythmic pattern. The piano part (bottom two staves) features a melodic line in the right hand and a bass line in the left hand, both using a mix of eighth and sixteenth notes. The score is divided into three measures, each containing a different musical phrase. The first measure is marked with a "1" and the second with a "2". The third measure is marked with a "3". The score is written in a standard musical notation style, with a key signature of one sharp and a time signature of 4/4.

Vx 1

Boom boom bah bah, boom boom bah bay, b-b-boom bah bay bay.

Vx 2

Gtr 2

Gtr 2 Tab.

Gtr 3

Gtr 3 Tab.

Pno.

Bs.

Bs. Tab.

Perc.

Dr.



0 38  
D

A/C#

G/B

A

Vx 1 pres-sure that burns a build - ing down, splits a fam - ly in two, puts peo-ple on streets.

Vx 2 pres-sure puts peo-ple on streets.

Gtr. 2

Gtr. 2 Tab

Gtr. 3

Gtr. 3 Tab

Kbd. 2

Pno.

Bs.

Bs. Tab.

Dr.

The musical score is arranged in a multi-staff format. The vocal parts (Vx 1 and Vx 2) are at the top, with lyrics written below them. The guitar parts (Gtr. 2 and Gtr. 3) include both standard notation and tablature. The keyboard part (Kbd. 2) is a single staff. The piano part (Pno.) consists of two staves. The bass part (Bs.) and its corresponding tablature (Bs. Tab.) are also included. The drum part (Dr.) is at the bottom. The score is divided into measures by vertical bar lines. Chord symbols (D, A/C#, G/B, A) are placed above the vocal staves. The guitar tablature uses numbers 0-9 to indicate fret positions. The piano part features dense chordal textures. The bass part and its tablature show a steady rhythmic pattern. The drum part provides a consistent beat.

Vx. 1 Boom bah bah bay, boom bah bah bay, do day dah, do day dah. That's o - kay!

Vx. 2 That's th

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Kbd. 2

Pno.

Bs.

Bs. Tab.

Dr.



Gmaj7

A7/G

Gmaj7

A7/G

Vx 1

'Let me out!'

Pray

Vx 2

ter-ror of know-ing what this world is a-bout, watch-ing some good friends scream-ing 'Let me out!'

Gtr 2

*let ring*Gtr 2  
Tab.

Gtr 3

Gtr 3  
Tab.

Kbd. 2

Pno.

Bs.

Bs.  
Tab.

Dr.

to-mor - row gets me high - er. Pres-sure on peo - ple, peo-ple on streets.

Pres-sure on peo - ple, peo-ple on streets.

8 103, Gmaj7 A7/G D/F# G A7

to - mor - row gets me high - er. Pres-sure on peo - ple, peo-ple on streets.

Pres-sure on peo - ple, peo-ple on streets.

to - mor - row gets me high - er. Pres-sure on peo - ple, peo-ple on streets.

Pres-sure on peo - ple, peo-ple on streets.

[D]

Vx. 1  
Day day dep, ooh, ooh, da da da bop bop. O - kay!

Vx. 2

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Pno.

Bs.

Bs. Tab.

Perc.

Dr.

Handclap

Fingerclick

8vb

The musical score is arranged in a standard multi-staff format. The vocal part (Vx. 1) is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "Day day dep, ooh, ooh, da da da bop bop. O - kay!". The guitar parts (Gtr. 2 and Gtr. 3) are in treble clef with a key signature of one sharp (F#). The piano part (Pno.) is in treble and bass clef with a key signature of one sharp (F#). The bass part (Bs.) is in bass clef with a key signature of one sharp (F#). The drums part (Dr.) is in a simplified notation with 'x' marks for hits. The percussion part (Perc.) includes handclap and fingerclick notation. The bass tablature (Bs. Tab.) shows fret numbers (12) for the first four measures. The piano part (Pno.) has a double bar line in the first measure and a fermata in the second measure. The guitar parts (Gtr. 2 and Gtr. 3) have a double bar line in the first measure and a fermata in the second measure. The vocal part (Vx. 1) has a double bar line in the first measure and a fermata in the second measure.

Vx. 1

*falsetto*

Chip-pin' a - round, \_\_\_\_\_ kick my brains a-round the floor. These are the days \_\_\_\_\_ it ne-ver rains but it pours.

B. Vx.

Mmm

Gtr. 2

Gtr. 2

Tab.

Gtr. 3

Gtr. 3

Tab.

bd. 2

Pno.

Bs.

Bs.

Tab.

erc.

r.

D

A/C#

G/B

A

Vx. 1

De doh dah doh,

de de doh dah doh,

mm dah doh,

ba la lop.

B. Vx.

Mmm

Gtr. 2

Gtr. 2  
Tab.

Gtr. 3

Gtr. 3  
Tab.

Kbd. 2

Pno.

Bs.

Bs.  
Tab.

Perc.

Dr.





D

A/C#

G/B

A

Vx 1 De doh dah doh, de de doh dah doh, mm dah doh, ba la lop.

B. Vx Mmm

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Kbd. 2

Pno.

Bs.

Bs. Tab.

Perc.

Dr.

The musical score is arranged in a multi-staff format. The top staff is for Vocals 1 (Vx 1) with lyrics: "De doh dah doh, de de doh dah doh, mm dah doh, ba la lop." Above this staff are four chord symbols: D, A/C#, G/B, and A. The second staff is for B. Vx, with the lyric "Mmm". The third and fourth staves are for Gtr. 2, with a standard musical staff and a corresponding guitar tablature staff below it. The fifth and sixth staves are for Gtr. 3, also with a standard musical staff and a corresponding guitar tablature staff below it. The seventh staff is for Kbd. 2. The eighth and ninth staves are for Pno., with a grand staff (treble and bass clefs). The tenth and eleventh staves are for Bs. (Bass), with a standard musical staff and a corresponding bass tablature staff below it. The twelfth staff is for Perc. (Percussion), with a staff containing 'x' marks. The thirteenth and fourteenth staves are for Dr. (Drums), with a standard musical staff and a corresponding drum notation staff below it.

D

A/C#

G/B

A

Peo-ple on streets. De dah de dah day. Peo-ple on streets. De dah de dah de dah de dah.

Peo-ple on streets. Peo-ple on streets. It's the

Oh

tr. 2

tr. 2 ab.

tr. 3

tr. 3 ab.

d. 2

no.

bs.

bs. ab.

erc.

tr.

2

D A/C# G/B A

Peo-ple on streets. De dah de dah day. Peo-ple on streets. De dah de dah de dah de dah.

Peo-ple on streets. Peo-ple on streets. It's the

Oh

Gtr. Tab.

Gtr. Tab.

Kbd.

Pno.

Bs.

Bs. Tab.

Per.

Dr.

Vx. 1

Vx. 2  
ter - ror of know - ing what this world is a - bout, watch ing some good friends scream

B. Vx.

Gtr. 2

Gtr. 2  
Tab.

Gtr. 3

Gtr. 3  
Tab.

Kbd. 2

Pno.

Bs.

Bs.  
Tab.

Perc.

Dr.

Vx. 1 'Let me out!' Pres-sure on peo - ple, peo-ple

Vx. 2 - ing 'Let me out!' Pres-sure on peo - ple, peo-ple

B. Vx. Pray to-mor - row gets me high - er, high - er, higher.

Grtr. 2

Grtr. 2 Tab.

Grtr. 3

Grtr. 3 Tab.

bd. 2

Pno.

Bs.

Bs. Tab.

Perc.

Dr.



G

A7

2:05  
G

C

G

45

on streets. Turned a - way from it all like a blind man, sat on a fence but it

on streets. Turned a - way from it all like a blind man, sat on a fence but it

9: 2 2

8 8 10 10 9

Fingerclick

46

Vx. 1

don't work. Why? Why? Why?

Vx. 2

don't work. Keep com-ing up with love, but it's so slashed and torn.

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Org.

Pno.

Bs.

Bs. Tab.

Perc.

Dr.

Chords: C, G, C, Am, F

2:18

Am

3

G/F

F

G/F

2:29

Am

47

Score for 12 instruments: 1. Melody, 2. Echo, 3. Tr. 1, 4. Tr. 1 ab., 5. Tr. 2, 6. Tr. 2 ab., 7. Tr. 3, 8. Tr. 3 ab., 9. Perc., 10. Piano, 11. Bass, 12. Drums.

Lyrics: Love love love love.

Chords: G/F, F, G/F, Am.

Tempo/Time: 2:29.

Instrumental details: The score includes various musical notations such as treble and bass clefs, key signatures (two sharps), time signatures, and specific performance instructions like *echo* and *tr.* (trills). The piano part features complex chordal textures, while the bass and drums provide a rhythmic foundation.

Vx. 1

Can't we give our-selves one more

Vx. 2

In - sa - ni - ty laughs, un - der pres-sure we're crack-ing.

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Kbd. 1

bell tone

Kbd. 2

Pno.

Bs.

Bs. Tab.

Dr.

chance? — Why can't we give love that one more chance? — Why can't we give love, give love,

Vx. 1

Vx. 2

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Kbd. 1

Kbd. 2

Pno.

Bs.

Bs. Tab.

Dr.

The musical score is arranged in a multi-staff format. The vocal line (Vx. 1) is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a melody with lyrics: "chance? — Why can't we give love that one more chance? — Why can't we give love, give love,". Chord symbols G, A, G, D are placed above the first four measures, and G, A, G, D above the next four measures. A triplet of eighth notes is marked in the fifth measure. The guitar parts (Gtr. 1 and Gtr. 2) are in treble clef and include both standard notation and tablature. The keyboard parts (Kbd. 1 and Kbd. 2) are in treble and bass clefs respectively. The piano part (Pno.) is in treble and bass clefs. The bass part (Bs.) is in bass clef. The drum part (Dr.) is in a standard drum notation. The score is for a 4-measure phrase repeated twice.

give love, give love, give love, give love, give love, give love, give love?

'Cause love's such an

'Cause love's such an

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Kbd. 1

Kbd. 2

Pno.

Bs.

Bs. Tab.

Dr.



Vx. 1

Vx. 2

B. Vx.

old fash - ioned word, and love dares you to care for the

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Kbd. 1

Kbd. 2

Pno.

Bs.

Bs. Tab.

Dr.

Vx. 1

Vx. 2

peo - ple on the edge of the night, and love dares you to

Vx.

peo - ple on the edge of the night, and love dares you to

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

bd. 1

bd. 2

no.

3s.

3s. Tab.

Dr.

Vx. 1

Vx. 2  
change our way of car - ing — a - bout our - selves. This is — our

B. Vx.  
change our way of car - ing — a - bout our - selves. This is — our

Gtr. 1

Gtr. 1  
Tab.

Gtr. 2

Gtr. 2  
Tab.

Gtr. 3

Gtr. 3  
Tab.

Kbd. 1

Kbd. 2

Pno.

Bs.

Bs.  
Tab.

Dr.

The musical score is arranged in a multi-staff format. At the top, four chord symbols are placed above the staves: A/D, G, A/G, and G. The vocal parts (Vx. 1, Vx. 2, and B. Vx.) are in the upper section, with Vx. 2 and B. Vx. including lyrics. The guitar parts (Gtr. 1, 2, 3) follow, each with a standard musical staff and a corresponding guitar tablature staff below it. The keyboard parts (Kbd. 1, 2) are in the lower section, with Kbd. 2 featuring a long sustain pedal mark. The piano (Pno.) part is a grand staff with treble and bass clefs. The bass (Bs.) part is a single staff, and the drums (Dr.) part is a single staff with a drum kit icon. The score is divided into measures by vertical bar lines, with some measures containing repeat signs or other musical notations.

Vx. 1

Vx. 2

B. Vx.

last dance. This is our last dance. This is our -

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Kbd. 1

Kbd. 2

Pno.

Bs.

Bs. Tab.

Perc.

Dr.

Vx. 1 Un-der pres-sure, un-der pres-sure,

Vx. 2 - selves. Un-der pres-sure, un-der pres-sure,

B. Vx. - selves.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Kbd. 1

Kbd. 2

Pno.

8vb

Bs.

Bs. Tab.

Perc. Handclap Fingerclck

Dr.

Vx. 1  
pres-sure.

Vx. 2  
pres-sure.

Kbd. 1

Kbd. 2

Pno.

Bs.

Bs. Tab.

Perc.

Dr.

8vb

Pno.

Bs.

Bs. Tab.

Perc.

repeat to fade

# Radio Ga Ga

57

Words & Music by  
Roger Taylor

(♩ = 110)

N.C.

[F]

Score for *Radio Ga Ga* (4/4 time, 110 bpm).

Instrumentation and parts:

- Voice
- Backing Vocals (Vocoder)
- Backing Vocals
- Guitar 1 (Electric)
- Guitar 1 Tablature
- Guitar 2 (Electric)
- Guitar 2 Tablature
- Keyboard 1
- Keyboard 2
- Keyboard 3
- Keyboard 4
- Piano
- Bass (Fretless)
- Bass Tablature
- Percussion: Maracas, Cymbal, Handclap
- Drums

Key features of the score:

- The score is written in 4/4 time with a tempo of 110 bpm.
- The key signature is one flat (Bb).
- The score includes staves for Voice, Backing Vocals (Vocoder), Backing Vocals, Guitar 1 (Electric) and Tablature, Guitar 2 (Electric) and Tablature, Keyboard 1-4, Piano, Bass (Fretless) and Tablature, Percussion (Maracas, Cymbal, Handclap), and Drums.
- The score is marked with "N.C." (No Chords) and "[F]" (F major).
- The Percussion part includes a section for Maracas, Cymbal, and Handclap.
- The Drums part includes a section for Maracas.
- The Keyboard 4 part includes a section for "bass synth." starting in the third measure.



bd. 4

perc.

Bs.

*sim.*

0 18

Fadd9

clavinet harpsichord

Gm7

bd. 2

bd. 3

string pad

bd. 4

Bs.

Bs.

Tab.

Cymbal

perc.

Bs.

Bb

Gm7

bd. 2

bd. 3

bd. 4

*8va*

Bs.

Bs.

Tab.

perc.

Bs.

B. Vx. (Vdr.)

Ra - di - o

Choir + 8vb

Kbd. 1

Kbd. 2

Kbd. 3

Kbd. 4

Pno.

Bs.

Bs. Tab.

Perc.

Bs.

Gm7

Bb

Kbd. 1

Kbd. 2

Kbd. 3

Kbd. 4

Pno.

Bs.

Bs. Tab.

Perc.

Bs.

Vx. I'd sit a - lone and

3. Vx. (Vdr.) Ra - di - o

Kbd. 1

Kbd. 2

Kbd. 3

Kbd. 4

Pno.

Bs.

Bs. Tab.

Perc.

Bs.

Gm7

Bb

Vx. watch your light, ... my on - ly friend through teen-age nights, and ev - ery - thing I

B. Vx. (Vdr.)

Kbd. 1

Kbd. 2

Kbd. 3

Kbd. 4

Pno.

Bs.

Bs. Tab.

Perc.

Bs.

This musical score page, numbered 61, contains ten staves. The top staff is for the vocal line (Vx.), with lyrics: "watch your light, ... my on - ly friend through teen-age nights, and ev - ery - thing I". Above the first two measures are the chords Gm7 and Bb. The second staff is for the Baritone Saxophone (B. Vx. (Vdr.)). The third and fourth staves are for Keyboard 1 (Kbd. 1) and Keyboard 2 (Kbd. 2). The fifth and sixth staves are for Keyboard 3 (Kbd. 3), with the right hand in treble clef and the left hand in bass clef. The seventh staff is for Keyboard 4 (Kbd. 4) in bass clef. The eighth staff is for Piano (Pno.) in bass clef. The ninth staff is for Baritone Saxophone (Bs.). The tenth staff is for Baritone Saxophone Tablature (Bs. Tab.), showing fingering numbers (1, 3, 3, 3, 5, 5, 7, 5, 5, 5, 5, 5, 1, 3). The eleventh staff is for Percussion (Perc.), with 'x' marks indicating hits. The twelfth staff is for Baritone Saxophone (Bs.) in bass clef.

Vx. had ... to know I heard it on my ra - di - o. You

B. Vx. (Vdr.) Ra - di - o

Kbd. 1

Kbd. 2

Kbd. 3

Kbd. 4

Pno.

Bs.

Bs. Tab.

Perc.

Bs.

This musical score page, numbered 62, contains ten staves. The top staff is for the vocal line (Vx.), with lyrics 'had ... to know I heard it on my ra - di - o. You'. Above this staff are chord markings: Gm7, Bb, F, Gm11/F, and F. The second staff is for the Baritone Voice (B. Vx. / Vdr.), with lyrics 'Ra - di - o'. The next three staves (Kbd. 1, 2, 3) are for keyboard instruments, showing various chordal and melodic accompaniments. The fourth staff (Kbd. 4) is for a keyboard instrument, featuring a complex, fast-moving melodic line in the left hand. The fifth staff (Pno.) is for piano, showing a simple accompaniment. The sixth staff (Bs.) is for bass, featuring a melodic line. The seventh staff (Bs. Tab.) is for bass guitar, showing a complex, fast-moving melodic line. The eighth staff (Perc.) is for percussion, showing a rhythmic pattern. The ninth staff (Bs.) is for bass, showing a simple accompaniment.

Fadd9

Gm7

Vx.

gave them all  
watch the shows, those old time  
we watch the stars,  
through wars of worlds  
on vi - de - os in - va - ded by Mars.  
for hours and hours. You  
We

B. Vx.  
(Vdr.)

Kbd. 1

Kbd. 2

Kbd. 3

Kbd. 4

Pno.

Bs.

Bs.  
Tab.

Perc.

Bs.

Vx. made 'em laugh, you made 'em cry, you made us feel like we could fly. hard - ly need to use our ears, how mus - ic chan - ges through the years.

3. Vx. (Vdr.)

bd. 1

bd. 2

bd. 3

bd. 4

Pno.

Bs.

Bs. Tab.

Perc.

Bs.



Gm11/F

F

1 3 4  
3 0 2  
F

Fm6/A<sup>b</sup>

Vx. So don't be - come\_ some back-ground noise, \_ a back - drop for the girls Let's hope you ne - ver leave old friend, like all good things on

B. Vx. Vdr. Ra - di - o

Kbd. 1

Kbd. 2

Kbd. 3

Kbd. 4

Pno. 8va

Bs.

Bs. Tab.

Perc.

Bs.

Vx. *and boys\_ who just don't know, or just don't care, and just com - plain when*  
*you we de - pend. So stick a - round 'cos we might miss you, when we grow tired of*

B. Vx.

Kbd. 1

Kbd. 2

Kbd. 3

Kbd. 4 *8va*

Pno. *(8va)*

Bs.

Bs. Tab.

Perc.

Bs.

Detailed description: This page of a musical score, numbered 66, contains ten staves. The first staff is for the vocal line (Vx.), with lyrics written below the notes. The lyrics are: "and boys\_ who just don't know, or just don't care, and just com - plain when" on the first line, and "you we de - pend. So stick a - round 'cos we might miss you, when we grow tired of" on the second line. The vocal line includes various musical notations such as triplets, slurs, and accidentals (Bb, G7/B). The second staff (B. Vx.) is empty. The third staff (Kbd. 1) has a whole note chord at the end. The fourth staff (Kbd. 2) has a whole note chord at the end. The fifth staff (Kbd. 3) has a whole note chord at the end. The sixth staff (Kbd. 4) is marked *8va* and contains a continuous eighth-note pattern. The seventh staff (Pno.) is marked *(8va)* and contains a continuous eighth-note pattern. The eighth staff (Bs.) contains a melodic line with slurs and ties. The ninth staff (Bs. Tab.) contains a bass line with slurs and ties. The tenth staff (Perc.) contains a rhythmic pattern of eighth notes. The eleventh staff (Bs.) contains a bass line with slurs and ties.

Vx. *3* *b* *3* *F/C* *C7sus4* *C7*  
you're not there. You had your time, you had the power, you've yet to have your  
all this vis - ual. You had your time, you had the power, you've yet to have your

B. Vx.  
You had your time, you had the power, you've yet to have your

Kbd. 1

Kbd. 2

Kbd. 3

Kbd. 4

Pno. *(8va)*

Bs.

Bs. Tab. 5 2 2 10 8 8 7 10 15 3 3 3

Perc.

Bs.

fi - nest hour. Ra - di - o. All we hear is

Ra - di - o Ra - di - o

fi - nest hour. All we hear is

Handclap

Chord progression: B $\flat$  F B $\flat$  F B $\flat$  F F7/E $\flat$

Vx. Ra - di - o ga ga, Ra - di - o goo goo, Ra - di - o ga ga. All we hear is

B. Vx. Ra - di - o ga ga, Ra - di - o goo goo, Ra - di - o ga ga. All we hear is

Gtr. 2

Gtr. 2 Tab.

Kbd. 2

Kbd. 3

Pno.

Bs.

Bs. Tab.

Perc.

Bs.

Detailed description: This is a page of a musical score, page 69. It contains staves for various instruments and vocals. The top two staves are for vocal parts (Vx. and B. Vx.) with lyrics. Below them are staves for guitar (Gtr. 2 and Gtr. 2 Tab.), keyboard (Kbd. 2 and Kbd. 3), piano (Pno.), bass (Bs. and Bs. Tab.), and percussion (Perc. and Bs.). The score includes musical notation, including notes, rests, and fingerings. Chord symbols (B $\flat$ , F, B $\flat$ , F, B $\flat$ , F, F7/E $\flat$ ) are written above the first four measures. The lyrics are: "Ra - di - o ga ga, Ra - di - o goo goo, Ra - di - o ga ga. All we hear is".

Vx.



B. Vx.

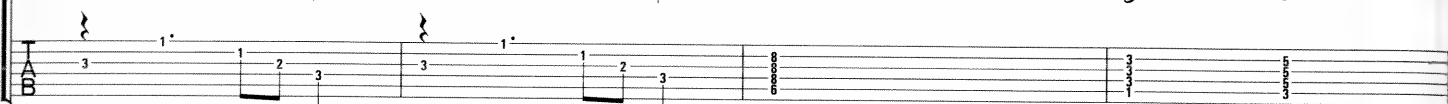


Gtr. 2

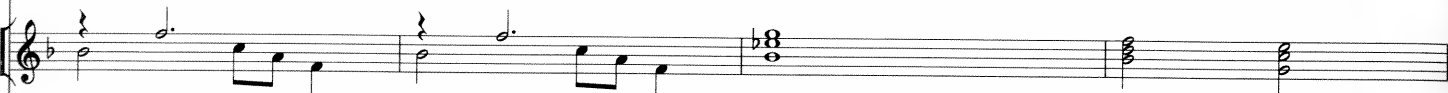


Gtr. 2

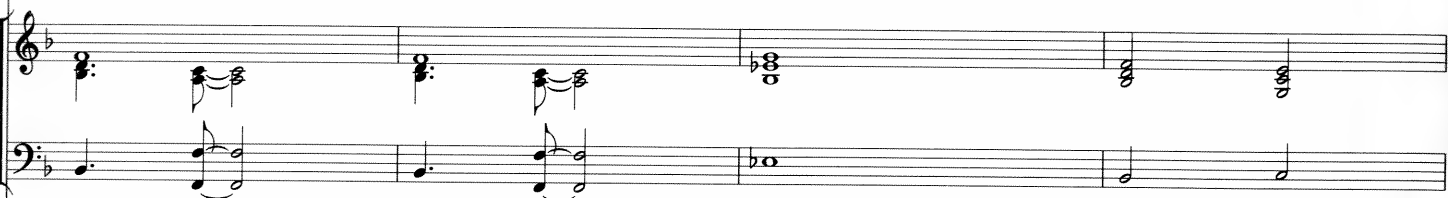
Tab.



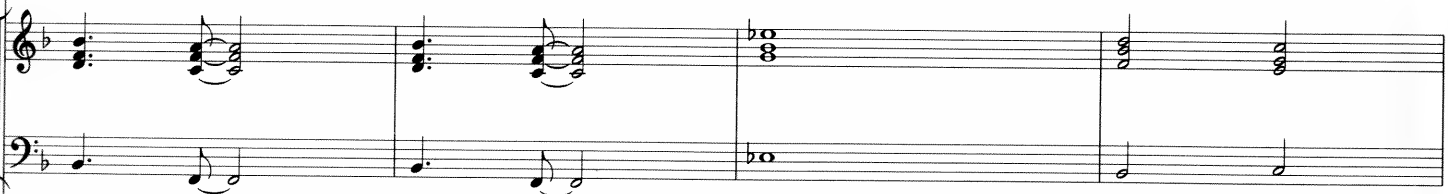
Kbd. 2



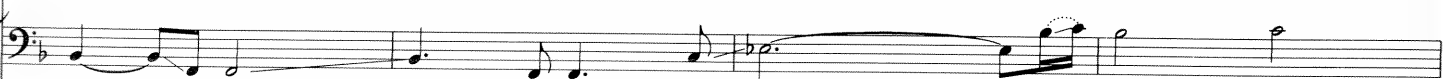
Kbd. 3



Pno.



Bs.

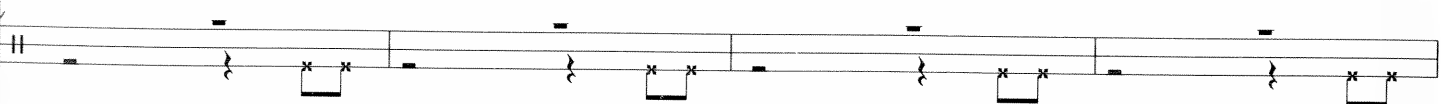


Bs.

Tab.



Perc.



Bs.



Dm

F/C

C

Csus4add9 C

F

Vx. Ra - di - o, some - one still loves you!

Gtr. 2

Gtr. 2 Tab.

Kbd. 2

Kbd. 3

Pno.

Bs.

Bs. Tab.

Perc.

Bs.

2:34

[F]

*D. al Coda*

Vx. We

Kbd. 4

Bs.

Bs. Tab.

Bs.



x. All we hear \_\_\_ is Ra - di - o ga ga, Ra - di - o goo goo,

x. All we hear \_\_\_ is Ra - di - o ga ga, Ra - di - o goo goo,

cc.

x. Ra - di - o ga ga. All we hear \_\_\_ is Ra - di - o ga ga, Ra - di - o goo goo,

x. Ra - di - o ga ga. All we hear \_\_\_ is Ra - di - o ga ga, Ra - di - o goo goo,

2.

2.

cc.

Vx. Ra - di - o ga ga. All we hear \_ is Ra - di - o ga ga, Ra - di - o blah \_ blah.

B. Vx. Ra - di - o ga ga. All we hear \_ is Ra - di - o ga ga, Ra - di - o blah \_ blah.

Gtr. 2

Gtr. 2 Tab.

Kbd. 2

Kbd. 3

Pno.

Bs.

Bs. Tab.

Perc.

Bs.

E<sup>b</sup>

B<sup>b</sup>

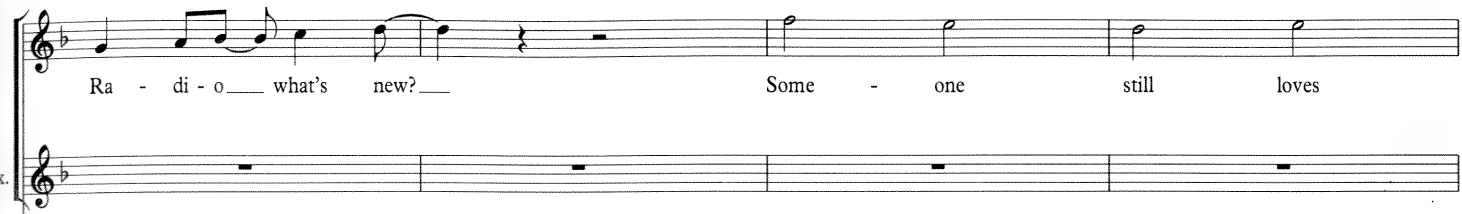
C

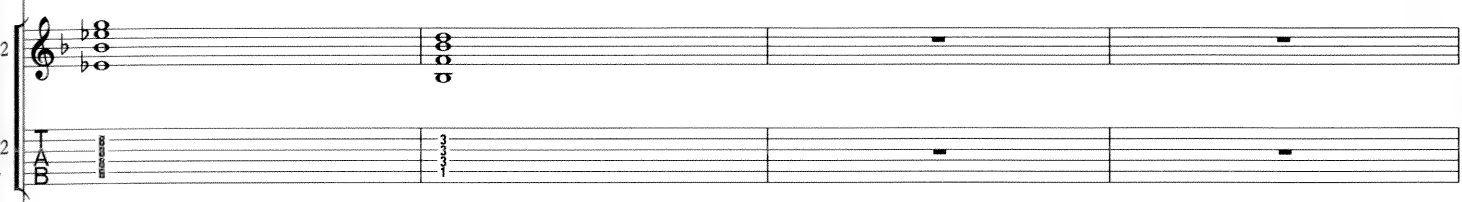
Dm7

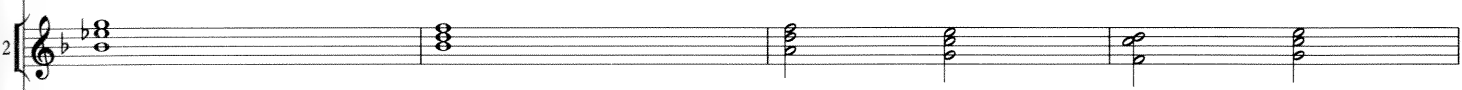
C

Csus4add9

C

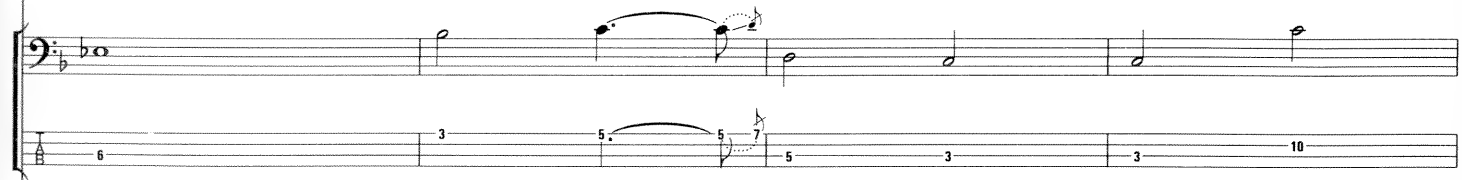
x. 

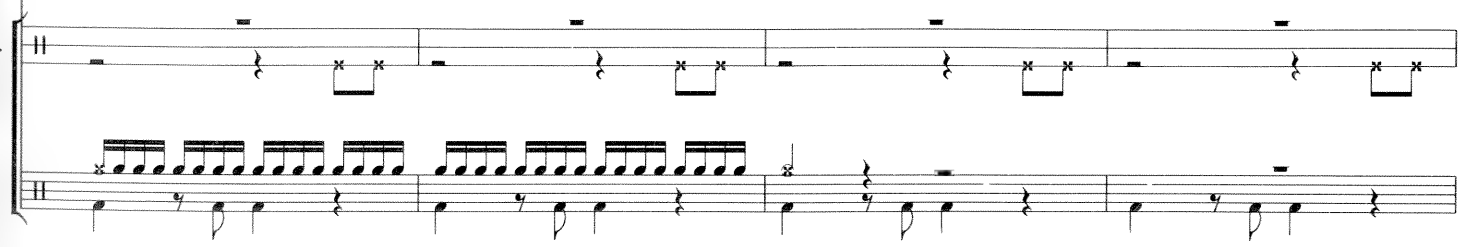
2. 

2. 

3. 

10. 

8. 

rc. 

Vx. *you.*

Kbd. 2

Kbd. 3

Kbd. 4 *heavily filtered*

Pno.

Bs.

Bs. Tab.

Perc.

Bs.

Kbd. 4

Perc.

Bs.

Kbd. 4

Perc.

Bs.

1. Ra - di - o ga ga,

2.

3.

4.

5.

6.

7.

8.

9.

10.

11.

12.

13.

14.

15.

16.

17.

18.

19.

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21.

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64.

65.

66.

67.

68.

69.

70.

71.

72.

73.

74.

75.

76.

77.

78.

79.

80.

81.

82.

83.

84.

85.

86.

87.

88.

89.

90.

91.

92.

93.

94.

95.

96.

97.

98.

99.

100.



Gtr. 1

Gtr. 1

Tab.

Kbd. 1

Kbd. 2

Kbd. 3

Kbd. 4

Pno.

Bs.

Bs.

Tab.

Perc.

Bs.



echo

8va



Fm6/Ab

Bb

Gr. 1

Gr. 1 Tab.

Kbd. 1

Kbd. 2

Kbd. 3

Kbd. 4

(8va)

Pno.

Bs.

Bs. Tab.

Perc.

Bs.

Detailed description of the musical score: The score is for page 79 and includes parts for Guitar 1, Keyboard 1-4, Piano, Bass, and Percussion. The key signature is F major (one flat). The guitar part (Gr. 1) features a melodic line with a trill on the first measure, a whole note on the second, and a half note on the third. The keyboard parts (Kbd. 1-4) provide harmonic support. Kbd. 1 has a whole note on the first measure. Kbd. 2 has a whole note on the first measure. Kbd. 3 has a whole note on the first measure. Kbd. 4 has a whole note on the first measure. The piano part (Pno.) has a whole note on the first measure. The bass part (Bs.) has a whole note on the first measure. The percussion part (Perc.) has a whole note on the first measure. The bass tab (Bs. Tab.) shows fingerings for the first measure. The score is written in a standard musical notation style with a key signature of one flat.

Vx. You had your time, you had the power, you've

B. Vx. (Vdr.)

B. Vx. You had your time, you had the power, you've

Gtr. 1

Gtr. 1 Tab. 18 17 15 15 13 13 13

Kbd. 1

Kbd. 2

Kbd. 3

Kbd. 4

(8va)

Pno.

Bs.

Bs. Tab. 14 15 17 14 15 14 3 3 3 3 3 3

Perc.

Bs.

Chord progression: C7sus4, C7, C9, C7, B $\flat$ , F, Gm7/F, F

Vx. yet to have your fi - nest hour. Ra - di - o.

B. Vx. (Vdr.) Ra - di - o Ra - di - o

B. Vx. yet to have your fi - nest hour.

Gr. 1

Gr. 1 Tab. 6

Kbd. 1

Kbd. 2

Kbd. 3

Kbd. 4

Pno. 8va

Bs.

Bs. Tab. 3 5 3 3 5 1 1

Perc.

Bs.

Gtr. 1

Gtr. 1  
Tab.

Kbd. 2

Kbd. 3

Kbd. 4

Pno.

Bs.

Bs.  
Tab.

Perc.

Bs.

This musical score page (82) is for a piece in F major and F minor. It features the following parts:

- Gtr. 1:** Electric guitar part with a melodic line in the treble clef and a corresponding guitar tablature below it. The tablature includes fret numbers 13, 6, and 13.
- Kbd. 2:** Keyboard part in the treble clef, mostly consisting of sustained chords.
- Kbd. 3:** Keyboard part in the treble and bass clefs, featuring sustained chords.
- Kbd. 4:** Keyboard part in the bass clef, playing a continuous eighth-note arpeggiated pattern.
- Pno.:** Piano part in the treble and bass clefs, featuring sustained chords. An *8va* (octave up) marking is present above the treble staff.
- Bs.:** Bass part in the bass clef, playing a melodic line with some syncopation.
- Bs. Tab.:** Bass guitar tablature corresponding to the bass line, with fret numbers such as 3, 1, 4, 6, 5, 3, 4, 5, 3, 4, 5, 3, 4.
- Perc.:** Percussion part using a snare drum (H) and a kick drum (B) to provide a rhythmic foundation.

8va G7/B

Gtr. 1

Gtr. 1 Tab.

Kbd. 2

Kbd. 3

Kbd. 4

8va

Pno.

Bs.

Bs. Tab.

Perc.

Bs.

This musical score page, numbered 83, contains staves for the following instruments: Gtr. 1, Gtr. 1 Tab., Kbd. 2, Kbd. 3, Kbd. 4, Pno., Bs., Bs. Tab., Perc., and another Bs. staff at the bottom. The Gtr. 1 staff begins with a Bb note and a 2-measure rest, followed by a G7/B chord. The Gtr. 1 Tab. staff shows fret numbers 15, 12, 13, and 15. Kbd. 2 and Kbd. 3 play sustained chords. Kbd. 4 has a melodic line marked 8va. The Pno. staff has a melodic line marked (8va) and sustained chords. The Bs. staff has a melodic line. The Bs. Tab. staff shows fret numbers 1, 1, 1, 1, 1, 1, 2, 2, 2, 2, 2, 4, 5, 5, 5, 2, 2, 3. The Perc. staff has a rhythmic pattern of eighth notes. The bottom Bs. staff has a melodic line.

Score for multiple instruments, including Gtr. 1, Gtr. 1 Tab., Kbd. 2, Kbd. 3, Kbd. 4, Pno., Bs., Bs. Tab., Perc., and another Bs. part.

**Gtr. 1:** Treble clef, 4/4 time. Notes: F (8va), C (8va), G (8va), F (8va). Chords: F/C (8va), C7sus4, C7.

**Gtr. 1 Tab.:** Tablature for guitar. Fingering: 17, 17, 15, 17, 18.

**Kbd. 2:** Treble clef, 4/4 time. Notes: F, C, G, F. Chords: F/C, C7sus4, C7.

**Kbd. 3:** Treble and Bass clefs, 4/4 time. Notes: F, C, G, F. Chords: F/C, C7sus4, C7.

**Kbd. 4:** Bass clef, 4/4 time. Notes: F, C, G, F. Chords: F/C, C7sus4, C7.

**Pno.:** Treble and Bass clefs, 4/4 time. Notes: F, C, G, F. Chords: F/C, C7sus4, C7.

**Bs.:** Bass clef, 4/4 time. Notes: F, C, G, F. Chords: F/C, C7sus4, C7.

**Bs. Tab.:** Tablature for bass. Fingering: 3, 3, 3, 0, 3, 5, 3, 5, 3, 3, 5, 5, 5, 5, 5, 5, 3, 3, 3, 3, 3, 5.

**Perc.:** Percussion notation, 4/4 time. Notes: x, x, x, x, x, x, x, x, x, x, x, x, x, x, x, x, x, x, x, x.

**Bs.:** Bass clef, 4/4 time. Notes: F, C, G, F. Chords: F/C, C7sus4, C7.

Chord progression: C9, C7, Bb, F, Gm7/F, F

Vx. Vdr. Ra - di - o Ra - di - o

Gr. 1 (8va)

Gr. 1 Tab. 20 20 13 13

Kbd. 2

Kbd. 3

Kbd. 4

Pno. (8va)

Bs.

Bs. Tab. 5 5 5 5 5 3 2 1 1 1

Perc.

Bs.



# I Want It All

Words & Music by  
Queen

(♩ = 92)

Bm A Bm

G D G

A G A

Score for *I Want It All* by Queen. The score is written for a 4/4 time signature with a tempo of 92 beats per minute. The key signature is one sharp (F#).

The instruments and parts included are:

- Voice
- Backing Vocals
- Electric Guitar 1
- Electric Guitar 1 Tablature
- Electric Guitar 2
- Electric Guitar 2 Tablature
- Electric Guitar 3
- Electric Guitar 3 Tablature
- Acoustic Guitar
- Acoustic Guitar Tablature
- Keyboard 1
- Keyboard 2
- Keyboard 3
- Bass
- Bass Tablature
- Shaker
- Percussion
- Drums

The score is divided into three measures. The first measure contains the main instrumental introduction. The second measure contains the vocal entry. The third measure contains the instrumental continuation.

Chord progression: Bm, A, Bm, G, A

Electric Guitar 2 (Elec. Gtr. 2) and Electric Guitar 3 (Elec. Gtr. 3) play a rhythmic pattern of eighth notes and chords. The Electric Guitar 2 Tab (Elec. Gtr. 2 Tab.) and Electric Guitar 3 Tab (Elec. Gtr. 3 Tab.) show the fretting for these parts.

Acoustic Guitar (Ac. Gtr.) plays a melodic line with a mix of eighth and sixteenth notes. The Acoustic Guitar Tab (Ac. Gtr. Tab.) shows the fretting.

Keyboard 2 (Kbd. 2) plays a "white noise f.x." (white noise effect).

Bass (Bs.) and Drums (Dr.) provide the low-end foundation. The Bass Tab (Bs. Tab.) shows the fretting for the bass line.

Chord progression: Bm, G, A, Bm, A, Bm

Electric Guitar 1 (Elec. Gtr. 1) plays a melodic line with a mix of eighth and sixteenth notes. The Electric Guitar 1 Tab (Elec. Gtr. 1 Tab.) shows the fretting.

Electric Guitar 2 (Elec. Gtr. 2) and Electric Guitar 3 (Elec. Gtr. 3) play a rhythmic pattern of eighth notes and chords. The Electric Guitar 2 Tab (Elec. Gtr. 2 Tab.) and Electric Guitar 3 Tab (Elec. Gtr. 3 Tab.) show the fretting.

Bass (Bs.) and Drums (Dr.) provide the low-end foundation. The Bass Tab (Bs. Tab.) shows the fretting for the bass line.

Additional notation includes a "0 2 1" box, an "8va" (octave up) marking, and a "3" (triple) marking.

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

Measures 1-16. Chords: G, D/F#, G, A, G, A. Includes triplets and bends in the first guitar part.

Vx.

Ad-ven-ture seek-er on an emp-ty street, just an al-ley

0:31

Bm

A

G

D/F#

G

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Ac. Gtr.

Ac. Gtr. Tab.

Bs.

Bs. Tab.

Dr.

Measures 17-24. Chords: Bm, A, G, D/F#, G. Includes triplets and bends in the first guitar part.

A G A Bm A Bm

Vx. creep-er, light on his feet. A young fight - er scream-ing with no time for

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Ac. Gtr.

Ac. Gtr. Tab.

Bs.

Bs. Tab.

Dr.

G D/F# G A G A Bm A

Vx. doubt, with the pain and an - ger can't see a way out. It ain't much I'm

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Ac. Gtr.

Ac. Gtr. Tab.

Bs.

Bs. Tab.

Dr.

Vx.

ask - ing, I heard him \_\_\_\_\_ say, got-ta find me a fu - ture, \_\_\_\_\_ move out of my

3. Vx.

move out of my

Elec.  
Gtr. 2Elec.  
Gtr. 2  
Tab.Elec.  
Gtr. 3Elec.  
Gtr. 3  
Tab.Ac.  
Gtr.Ac.  
Gtr.  
Tab.

Kbd. 3

Bs.

Bs.  
Tab.

Perc.

Dr.

1 02

G Bm A Bm G D/F# G

Vx. way. I want it all, I want it all, I want it

B. Vx. way.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Ac. Gtr.

Ac. Gtr. Tab.

Kbd. 3 synth. brass

Bs.

Bs. Tab.

Perc. Shaker

Dr.

Vz. all, and I want it now. I want it all, I want it

B. Vz. I want it all, I want it

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Kbd. 3

Bs.

Bs. Tab.

Perc.

Dr.



G D/F# G A G A Bm A

Vx. all, I want it all, and I want it now. Lis-ten all you peo -

B. Vx. all, I want it all, and I want it now.

Elec. Gr. 1

Elec. Gr. 1 Tab.

Elec. Gr. 2

Elec. Gr. 2 Tab.

Elec. Gr. 3

Elec. Gr. 3 Tab.

Kbd. 3

Bs.

Bs. Tab.

Perc.

Dr.

Bm G A Bm A

Vx. - ple, come ga-ther round. I got-ta get me a game plan, got-ta shake you to the ground. Just

Elec. Gr. 1

Elec. Gr. 1 Tab.

Guitar 2 doubles

Elec. Gr. 3

Elec. Gr. 3 Tab.

Bs.

Bs. Tab.

Dr.

give me, oh, what I know is mine,      peo-ple do you hear me?      Just      give me the sign. —      It ain't much I'm

It ain't much I'm

*8va*

17 19 17 19 19 7

ask - ing,      if you want the truth,      here's to the fu - ture      for the dreams of youth.      Hey! —

ask - ing,      I want it —

1:44

D      G      A      G      A      G

Bm

A

Bm

G

D/F#

G

A

G

A

Vx.

Give it all.

I want it all.

Hey!

And I want it

B. Vx.

all,

I want it all,

I want it all.

And I want it

Elec.  
Gtr. 1Elec.  
Gtr. 1  
Tab.Elec.  
Gtr. 2Elec.  
Gtr. 2  
Tab.Elec.  
Gtr. 3Elec.  
Gtr. 3  
Tab.

Kbd. 3

Bs.

Bs.  
Tab.

Perc.

Dr.

Bm

A

Bm

A

Bm

G

D/F#

G

Vx.

now.

Yes!

I want it all. \_\_\_\_\_

Yeah!

Vx.

now.

I want it all,

I want it all,

I want it

lec.

tr. 1

lec.

tr. 1

ab.

lec.

tr. 2

lec.

tr. 2

ab.

lec.

tr. 3

lec.

tr. 3

ab.

ds.

3s.

ab.

erc.

tr.

A G A B

Vx. And I want it now.

B. Vx. all. And I want it

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Kbd. 2 sequenced tines

Kbd. 3 soft brass pad

Bs.

Bs. Tab.

Perc.

Dr.

x. E/B F#<sup>b</sup>/B B

I'm a man with a one track mind,

lec. tr. 2

lec. tr. 2 ab.

sequenced nylon guitar

8vb

slow fade

bd. 3

Bs.

Bs. Tab.

Perc.

Dr.

Chord progressions: E/B, F#/B, B

Vx. so much to do in one life - time. Not a man for com - pro - mise and

B. Vx. Peo - ple do you hear me?

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Kbd. 1 *8vb*

Kbd. 2

Kbd. 3

Bs.

Bs. Tab.

Perc.

Dr.

The musical score is arranged in a multi-staff format. The vocal parts (Vx. and B. Vx.) are at the top, with lyrics written below the notes. The guitar parts (Elec. Gtr. 2 and Tab.) follow, with the Tab. staff showing fret numbers. The keyboard parts (Kbd. 1, 2, and 3) are in the middle, with Kbd. 1 and 2 featuring complex, fast-moving lines. The bass part (Bs.) and its Tab. staff are below the keyboard parts. The percussion (Perc.) and drums (Dr.) are at the bottom, with the Dr. staff showing a rhythmic pattern.



Vx. *wheres and whys and liv - ing lies. \_* Yes, I'm liv - ing it all, \_

Vx. *So I'm liv - ing it all \_* and I'm

Elec. *str. 2*

Elec. *str. 2*

Tab. *B*

13 14 13 14 14 16 15 16 16 17 16 17

12 13 14 14 15 16 16 17

strings double

bd. 1

bd. 2

bd. 3

Bs.

Bs. *Tab.*

2 2

Perc.

Dr.

The musical score is for page 100 of a manuscript. It features several staves: two vocal staves (Vx.), two electric guitar staves (Elec. str. 2), three double bass staves (bd. 1, 2, 3), two bass staves (Bs.), one percussion staff (Perc.), and one drum staff (Dr.). The key signature is three sharps (F#, C#, G#). The vocal parts have lyrics: 'wheres and whys and liv - ing lies. \_' and 'Yes, I'm liv - ing it all, \_' on the first staff, and 'So I'm liv - ing it all \_' and 'and I'm' on the second. The electric guitar staves have fret numbers: 13, 14, 13, 14, 14, 16, 15, 16, 16, 17, 16, 17. The double bass staves have a 'strings double' marking. The bass staves have a '2' marking. The percussion staff has a series of 'x' marks. The drum staff has a series of diamond marks.

Vx. and I'm giv-ing it all. Oh

B. Vx. giv-ing it all.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Kbd. 1

Kbd. 2

Kbd. 3

Bs.

Bs. Tab.

Perc.

Dr.

Bm A Bm G D/F# G

Yeah, yeah, yeah! Ha ha ha ha! Yeah, yeah, yeah,

Lead guitar part with melodic lines and bends.

Chorus guitar part with power chords and triplets.

Bridge guitar part with melodic lines and bends.

synth. brass

Bass line with eighth and sixteenth notes.

Drum part with a steady eighth-note pattern.

A G A

Bm

A

Bm

A

Bm

Vx.

yeah, yeah!

I want it all.

Elec.  
Gtr. 1Elec.  
Gtr. 1  
Tab.Elec.  
Gtr. 2Elec.  
Gtr. 2  
Tab.Elec.  
Gtr. 3Elec.  
Gtr. 3  
Tab.

Kbd. 3

Bs.

Bs.  
Tab.

Dr.

104

G D/F# G A G A

8va

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Bd. 3

Bs.

Bs. Tab.

Dr.

2:53

[B]

G D/F# G

[B]

[B] (8va)

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

8va *sim.*

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

3:06

**Faster** (♩ = 140)

B5

(8va)

G5

A5

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Guitar 2 doubles

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

Elect. Gtr. 1

Elect. Gtr. 1 Tab.

Elect. Gtr. 3

Elect. Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

8va

14-17 14 16 16 14 15 15 2 6 5 3 4 2 3 2 4 2 3 2 4 2 3 2 4 2

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Elect. Gtr. 1

Elect. Gtr. 1 Tab.

Elect. Gtr. 3

Elect. Gtr. 3 Tab.

Kbd. 3

Bs.

Bs. Tab.

Dr.

A E B5 8va

3:20

5 7 7 5 3 5 3 2 3 2 0 2 4 2 4 2 4 2 0 2 0 2 0 2 2 2 2 10-12 12

5 9 7 9 5 9 7 9 7 5 4 7 0 2 3 5 7 7 7 7 7 7 7 7

3 3



**G** **A** **E**

(8va)

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Kbd. 3

Bs.

Bs. Tab.

Dr.

**G** **A**

3.28 B5 (8va)

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Kbd. 3

Bs.

Bs. Tab.

Dr.

Vx. *(8va)* It ain't much I'm ask - ing if you want the truth.

Elec. Gtr. 1 15 14 15 14 15-17 *8va*

Elec. Gtr. 2 19 17 19 17 19-21

Elec. Gtr. 3 5 5 5 5 12 0 5

Kbd. 3

Bs. 3 2 3 2 3

Bs. Tab. 3 2 3 2 3

Dr. H

Vx. *G A G echo* Here's to the fu - ture, hear the cry of youth.

Vx. I want it

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Bs. 5 3 3 5 5 5 5 5 3 15 3

Bs. Tab.

Dr. H

B. Vx. all, I want it all, I want it all, and I want it

Perc.

Dr.

G A

Bm A Bm A Bm G D/F# G

Vx. Yeah!

B. Vx. now. I want it all, I want it all, I want it

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Kbd. 3

Bs.

Bs. Tab.

Perc.

Dr.

Vx.

Vx.

Elec.  
Gtr. 1Elec.  
Gtr. 1  
Tab.Elec.  
Gtr. 2Elec.  
Gtr. 2  
Tab.Elec.  
Gtr. 3Elec.  
Gtr. 3  
Tab.

Kbd. 3

Bs.

Bs.  
Tab.

Perc.

Dr.

Oh!

all, and I want it now.

8va

19 21 21

19 22 19 22 22

19 21 21

9 9-11

7 10 7

10 12 12

Vx.

B. Vx.

And I want it now.

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Kbd. 3

strings doubled

Bs.

Bs. Tab.

Perc.

Dr.

Detailed description: This page contains a musical score for page 111. It includes a vocal line (Vx.) and a backing vocal line (B. Vx.) with the lyrics "And I want it now.". The instrumental parts include three electric guitar tracks (Elec. Gtr. 1, 2, 3) with their respective tablatures, a keyboard part (Kbd. 3) with a "strings doubled" instruction, a bass line (Bs.), a bass tablature (Bs. Tab.), a percussion part (Perc.), and a drum part (Dr.). The score is written in G major and 4/4 time, with a key signature of one sharp (F#). The guitar parts feature various techniques such as bends, vibrato, and double stops. The keyboard part includes a melodic line and a "strings doubled" instruction. The bass line and tablature provide a steady accompaniment. The percussion and drum parts provide a rhythmic foundation.

x. I want it, I want it.

Vx.

ec. r. 1 (8va)

ec. r. 1 19 17-19 17 14

d. 3

s. b. 3 15 3

r.

freely

x. Ooh ha!

Vx.

ec. r. 1 (8va)

ec. r. 1 17 18 17 15 17 15 14 15 14 15 14 12 14 12 10 12 10 10 11 11 10 9 7 8 9 9 7 7 2

d. 2

d. 3

s. b. gliss sim.

choral voice

# I Want To Break Free

113

Words & Music by  
John Deacon(♩ = 108)  
E

Score for "I Want To Break Free" (Key of E major, 4/4 time, 108 bpm).

Instrumentation and parts shown:

- Voice
- Backing Vocals
- Guitar 1 (Electric)
- Guitar 2 (Electric)
- Guitar 3 (Electric)
- Guitar 4 (Electric)
- Guitar 5 (Electric)
- Guitar 5 Tablature
- Guitar 6 (Electric)
- Guitar 6 Tablature
- Guitar 7 (Electric)
- Guitar 7 Tablature
- Keyboard 1
- Keyboard 2
- Keyboard 3
- Bass
- Bass Tablature
- Percussion
  - Cabasa
  - Cowbell
- Drums

The score displays musical notation for the first system, including staves for each instrument and vocal part. The guitar parts (5, 6, and 7) include both standard notation and tablature. The percussion section includes parts for Cabasa and Cowbell. The bass and drums parts are also shown with standard notation and tablature.

This musical score is for page 114 and is written in D major (two sharps). It features a vocal melody and several instrumental accompaniment parts.

**Vocal Part:** The vocal line is in treble clef. It begins with the lyrics "I want to break free," followed by a measure of rest, and then "I want to break free.\_\_\_\_". The melody includes triplet markings over the notes for "break" in both phrases.

**Instrumental Parts:**

- Instrument 1 (Treble Clef):** This part has a melodic line with many rests, indicated by 'x' marks on the staff. It includes triplet markings.
- Instrument 2 (Bass Clef):** This part provides a rhythmic accompaniment with eighth and sixteenth notes, often beamed together.
- Instrument 3 (Treble Clef):** Similar to Instrument 1, this part has a melodic line with many rests and triplet markings.
- Instrument 4 (Bass Clef):** This part provides a rhythmic accompaniment, mirroring the pattern of Instrument 2.
- Instrument 5 (Treble Clef):** This part has a melodic line with many rests and triplet markings.
- Instrument 6 (Bass Clef):** This part provides a rhythmic accompaniment, mirroring the pattern of Instrument 2.
- Instrument 7 (Treble Clef):** This part has a melodic line with many rests and triplet markings.
- Instrument 8 (Bass Clef):** This part provides a rhythmic accompaniment, mirroring the pattern of Instrument 2.

The score is organized into systems, with each system containing a vocal line and pairs of instrumental staves. The key signature remains consistent throughout the page.



Vx.  I want to break free from your lies, you're so self sa tis fied, I don't

B. Vx. 

Gtr. 5 

Gtr. 5 Tab. 

Gtr. 6 

Gtr. 6 Tab. 

Gtr. 7 

Gtr. 7 Tab. 

Bs. 

Bs. Tab. 

Perc. 

Dr. 

116

A E

Vx. need you... I've got to break free, God

Vx. God

tr. 5

tr. 5 ab.

tr. 6

tr. 6 ab.

tr. 7

tr. 7 ab.

3s.

3s. ab.

rc.

tr.

This musical score is for page 116 and includes the following parts and details:

- Vocal Parts:**
  - Vx. (Vocal Soloist):** The top staff, in treble clef with a key signature of three sharps (F#, C#, G#). It contains the lyrics "need you... I've got to break free, God". The melody starts with a half note, followed by a quarter note, and then a triplet of eighth notes. A fermata is placed over the final note of the triplet.
  - Vx. (Vocal Ensemble):** The second staff, which is mostly a whole rest, with a single eighth note at the end corresponding to the word "God".
- Instrumental Parts:**
  - tr. 5 (Trumpet 5):** Treble clef, playing a rhythmic pattern of eighth notes with many accidentals (sharps and naturals).
  - tr. 5 ab. (Trumpet 5, Alto B):** Alto clef, playing a similar rhythmic pattern to tr. 5.
  - tr. 6 (Trumpet 6):** Treble clef, playing a rhythmic pattern of eighth notes with many accidentals.
  - tr. 6 ab. (Trumpet 6, Alto B):** Alto clef, playing a similar rhythmic pattern to tr. 6.
  - tr. 7 (Trumpet 7):** Treble clef, playing a rhythmic pattern of eighth notes with many accidentals.
  - tr. 7 ab. (Trumpet 7, Alto B):** Alto clef, playing a similar rhythmic pattern to tr. 7.
  - 3s. (3rd Saxophone):** Bass clef, playing a rhythmic pattern of eighth notes with many accidentals.
  - 3s. ab. (3rd Saxophone, Alto B):** Alto clef, playing a similar rhythmic pattern to 3s.
  - rc. (Rhythm Section):** The bottom two staves, both in bass clef. The top staff has a series of eighth notes with many accidentals. The bottom staff has a series of eighth notes with many accidentals.
- Other Markings:**
  - Section markers **A** and **E** are placed above the first and fifth measures of the vocal soloist's part.
  - Lyrics "need you..." are under the first two measures, "I've got to break free," under the next three, and "God" under the final measure.
  - Accidentals (sharps, naturals, and flats) are used extensively in the instrumental parts to indicate specific pitches.

**Vx.** knows, — God knows I want to break — free. I've fall - en — in

**B. Vx.** knows, — in

**Gtr. 5**

**Gtr. 5 Tab.**

**Gtr. 6**

**Gtr. 6 Tab.**

**Gtr. 7**

**Gtr. 7 Tab.**

**Bs.**

**Bs. Tab.**

**Perc.** Low Tom

**Dr.**

**Chords:** B, A, E

**Triplets:** 3, 3

Vx. love, I've fall - en in love for the first time and this time I know it's for

B. Vx. love,

Gtr. 5

Gtr. 5 Tab.

Gtr. 6

Gtr. 6 Tab.

Gtr. 7

Gtr. 7 Tab.

Bs.

Bs. Tab.

Perc.

Dr.

A E

Vx. real. I've fall-en in love. Yeah! God

B. Vx. real. God

Gtr. 5

Gtr. 5 Tab.

Gtr. 6

Gtr. 6 Tab.

Gtr. 7

Gtr. 7 Tab.

Bs.

Bs. Tab.

Perc.

Dr.

**B** **A** **E** **E7**

Vx. knows, God knows I've fall - en in love. It's

B. Vx. knows,

8va

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

two guitars

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Gtr. 5

Gtr. 5 Tab.

Gtr. 6

Gtr. 6 Tab.

Gtr. 7

Gtr. 7 Tab.

Bs.

Bs. Tab.

Perc.

Dr.

This musical score is for a guitar and drum ensemble. It features seven guitar parts (Gtr. 1-7) and a drum part (Dr.). The guitar parts are written in treble clef with a key signature of three sharps (F#, C#, G#). The drum part is written in a standard 4/4 time signature. The score includes various musical notations such as treble and bass staves, tablature (TAB), and standard musical notation. The guitar parts are divided into sections labeled B, A, E, and E7. The tablature for the guitars includes fret numbers and pickup indications (X). The drum part includes various rhythmic patterns and rests.

B

A

B

A

Vx.

strange but it's true, \_\_\_\_\_ hey, I can't get o-ver the way you love me like you do. but I

18va.

Gtr. 1

two guitars

Gtr. 1

Tab.

:B

two guitars

Gtr. 2

Tab.

14-16

Gtr. 3

Gtr. 3

Tab.

5 7

9

double tracked

Gtr. 4

Gtr. 4

Tab.

7.

Guitars 5 and 6 double

Gtr. 7

Gtr. 7

Tab.

Bs.

Bs.

Tab.

Perc.

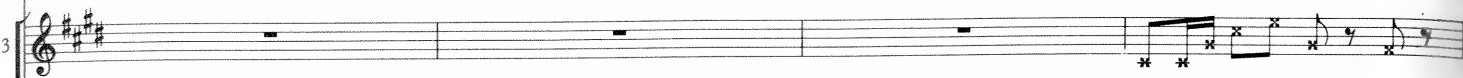
Tambourine

Dr.

Vx.

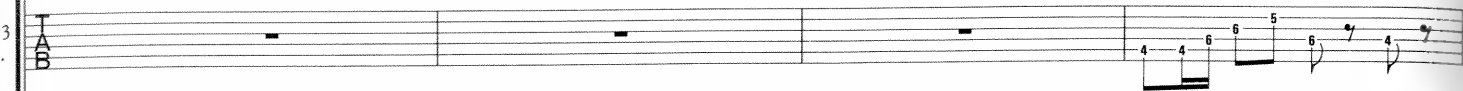


tr. 3



tr. 3

ab.

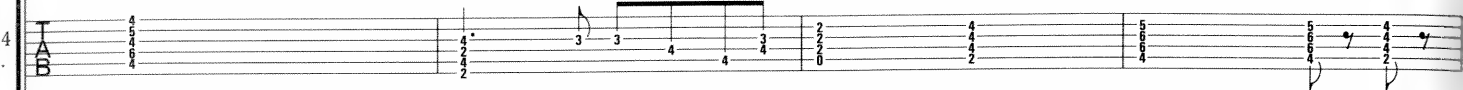


tr. 4

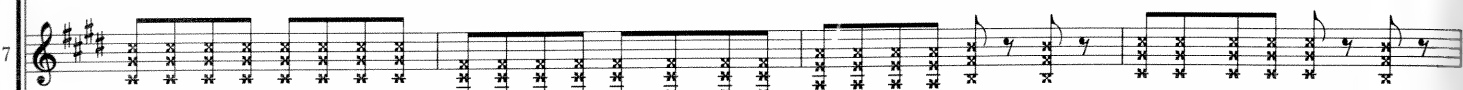


tr. 4

ab.

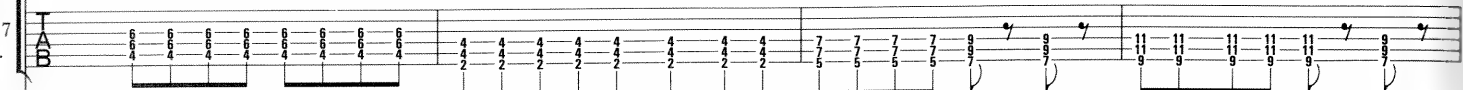


tr. 7



tr. 7

ab.



bd. 2

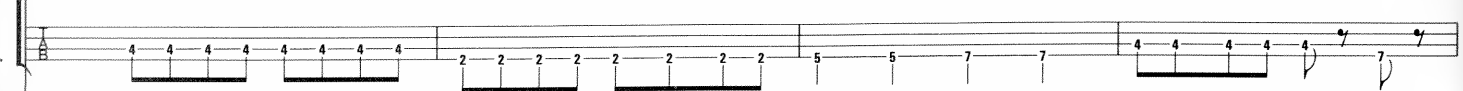


Bs.



Bs.

ab.



erc.



Or.





A

B

C#m

A

B

Vx.

oh how I want to be free,

oh how I want to break

Gtr. 3

Gtr. 3

Tab.

Gtr. 4

Gtr. 4

Tab.

Gtr. 7

Gtr. 7

Tab.

Kbd. 2

Bs.

Bs.

Tab.

Perc.

Dr.

Vx. free.

Synth. solo adapted for guitar

Gtr. 1  
Tab.

Gtr. 3  
Tab.

Gtr. 4  
Tab.

Guitar 5 doubles

Gtr. 6  
Tab.

Gtr. 7  
Tab.

Solo fat analogue synth. pitch wheel (= p.w.)

bd. 1

bd. 2

Bs.

Bs. Tab.

Crash Cymbal

erc.

Dr.

Gr. 1

Gr. 1 Tab.

Gr. 4

Gr. 4 Tab.

Gr. 6

Gr. 6 Tab.

Gr. 7

Gr. 7 Tab.

Kbd. 1

Bs.

Bs. Tab.

Perc.

Dr.

A

p.w.

3

8 $\epsilon$  b

This musical score is for page 125 and includes parts for guitar (Gr. 1, 4, 6, 7), keyboard (Kbd. 1), bass (Bs.), percussion (Perc.), and drums (Dr.). The score is written in G major (one sharp) and 4/4 time. The guitar parts (Gr. 1, 6, 7) feature complex fretting and bending, with Gr. 1 and 6 including tablature. The keyboard part (Kbd. 1) includes piano (p) and wide interval (w.) markings. The bass part (Bs.) has a steady eighth-note rhythm. The percussion (Perc.) and drums (Dr.) provide a rhythmic foundation. A section marked 'A' begins in the second measure of the first system. The score ends with a double bar line and a final key signature change to G minor (8 $\epsilon$  b).

E

Tr. 1

Tr. 1 Tab.

Tr. 4

Tr. 4 Tab.

Tr. 6

Tr. 6 Tab.

Tr. 7

Tr. 7 Tab.

Kbd. 1

Bs.

Bs. Tab.

Perc.

Dr.

This musical score is for page 126, marked with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The score is divided into several staves for different instruments:

- Tr. 1 (Trumpet 1):** The first staff shows a melodic line starting with a triplet of eighth notes (G#, A, B) followed by a quarter note (C), then a half note (D) and a quarter note (E). It includes various articulations like slurs and accents.
- Tr. 1 Tab. (Trumpet 1 Tablature):** The second staff provides the fret numbers for the first trumpet part, including triplets (14-15-14-15-14) and other sequences (13, 14, 14, 12, 11, 11, 7).
- Tr. 4 (Trumpet 4):** The third staff is mostly empty, ending with a double bar line and a fermata.
- Tr. 4 Tab. (Trumpet 4 Tablature):** The fourth staff is also mostly empty, ending with a double bar line and a fermata.
- Tr. 6 (Trumpet 6):** The fifth staff shows a rhythmic pattern of eighth notes with 'x' marks indicating specific notes or techniques.
- Tr. 6 Tab. (Trumpet 6 Tablature):** The sixth staff provides the fret numbers for the sixth trumpet part, showing a sequence of 7s and 9s.
- Tr. 7 (Trumpet 7):** The seventh staff shows another rhythmic pattern of eighth notes with 'x' marks.
- Tr. 7 Tab. (Trumpet 7 Tablature):** The eighth staff provides the fret numbers for the seventh trumpet part, showing a sequence of 2s and 9s.
- Kbd. 1 (Keyboard 1):** The ninth staff shows a melodic line with a triplet of eighth notes (F#, G#, A) followed by a quarter note (B), then a half note (C) and a quarter note (D). It includes markings for 'p.w.' (pizzicato) and 'vib.' (vibrato).
- Bs. (Bass):** The tenth staff shows a bass line with eighth notes and quarter notes.
- Bs. Tab. (Bass Tablature):** The eleventh staff provides the fret numbers for the bass line, showing a sequence of 5s and 7s.
- Perc. (Percussion):** The twelfth staff shows a rhythmic pattern of eighth notes with 'x' marks.
- Dr. (Drums):** The thirteenth staff shows a drum line with eighth notes and quarter notes.

B A E

Gtr. 1

Gtr. 1 Tab.

Gtr. 4

Gtr. 4 Tab.

Gtr. 6

Gtr. 6 Tab.

Gtr. 7

Gtr. 7 Tab.

Kbd. 1

Bs.

Bs. Tab.

Perc.

Dr.

p.w. 3 3 3 vib. p.w. 6

Vx. But life still goes on, — I can't get used to

Str. 1

Str. 1  
Tab.

Str. 6

Str. 6  
Tab.

Str. 7

Str. 7  
Tab.

Bd. 1

Bd. 2

Bs.

Bs.  
Tab.

Perc.

Dr.

Vx.  liv-ing with-out, liv-ing with-out, liv-ing with-out you by my side. A

Gtr. 1 

Gtr. 1 Tab. 

Gtr. 6 

Gtr. 6 Tab. 

Gtr. 7 

Gtr. 7 Tab. 

Kbd. 2 

Bs. 

Bs. Tab. 

Perc. 

Dr. 

Vx. E B  
I don't want to live a - lone. Hey! God knows.

B. Vx.  
I don't want to live a - lone. God knows.

Gtr. 3  
Tab.

Gtr. 6  
Tab.

Gtr. 7  
Tab.

Kbd. 2

Bs.  
Tab.

Perc.  
Low Tom

Dr.

The musical score is written for a rock band. It features two vocal parts (Vx. and B. Vx.) with lyrics. The instrumental parts include three guitars (Gtr. 3, 6, 7) with standard notation and tablature, a keyboard (Kbd. 2) with a sustained chord, a bass (Bs.) with a rhythmic line, and a drum kit (Perc. and Dr.) with a steady beat. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into four measures. The first measure contains the vocal entry and guitar accompaniment. The second measure continues the vocal line and guitar accompaniment. The third measure features a sustained keyboard chord and continues the guitar and bass lines. The fourth measure concludes the phrase with a final guitar strum and drum pattern.



Vx. A E

Got to make it on my own, so ba - by can't you

Gtr. 3

Gtr. 3 Tab.

Gtr. 6

Gtr. 6 Tab.

Gtr. 7

Gtr. 7 Tab.

Kbd. 2

Bs.

Bs. Tab.

Perc.

Dr.

tr. 3

tr. 3 ab.

tr. 6

tr. 6 ab.

tr. 7

tr. 7 ab.

bd. 2

Bs.

Bs. ab.

erc.

Dr.

B

A

E

see, \_\_\_\_\_ I've got to break \_\_\_\_\_ free? \_\_\_\_\_ I've got to break

Vx. free, \_\_\_\_\_ I want to break \_\_\_\_\_ free. \_\_\_\_\_ Yeah! \_\_\_\_\_

Gtr. 5

Gtr. 5 Tab.

Gtr. 6

Gtr. 6 Tab.

Gtr. 7

Gtr. 7 Tab.

Kbd. 2

slow attack  
8va

Kbd. 3

bass synth.

Bs.

Bs. Tab.

Perc.

Dr.

Vx.  I want, I want, I want, I want to break

Gtr. 5 

Gtr. 5 Tab. 

Gtr. 6 

Gtr. 6 Tab. 

Gtr. 7 

Gtr. 7 Tab. 

Kbd. 2  (8va)

Kbd. 3 

Bs. 

Bs. Tab. 

Perc. 

Dr. 

Guitars continue  
sim. to fade

Bass continues  
sim. to fade

Vx. *free.*

Kbd. 2 *8va*

Kbd. 3

Perc.

Dr.

Vx. *fade*

Ooh

I want to

Kbd. 2 *(8va)*

Kbd. 3

Perc.

Dr.

Vx. *break free, yeah, yeah, yeah.*

I want to break.

Kbd. 2

Kbd. 3

Perc.

Dr.

# Innuendo

Words & Music by  
Queen

Grandioso (♩ = 80)

Chord progression: E Fmaj7#11/E E Fmaj7#11/E

One two three four

strings

strings

Drums: 3 3 3 6 3 3 3

The musical score is for the song 'Innuendo' by Queen, starting at measure 136. It is in 4/4 time with a tempo of 80 beats per minute. The key signature has three sharps (F#, C#, G#). The score includes staves for Voice, Backing Vocals, three Electric Guitars, four Acoustic Guitars, four Keyboards, Bass, Bass Tablature, Timpani, and Drums. The vocal line features the lyrics 'One two three four' over a series of rests. The guitar parts are mostly silent, with some chords indicated above the staves. The keyboard parts include sustained chords and a melodic line in the right hand. The bass and bass tablature parts show sustained notes. The drums play a complex pattern of eighth and sixteenth notes, with triplets and a sextuplet indicated.

E

Fmaj7#11/E

E

Fmaj7#11/E

G#

Amaj7#11/G#

137

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Kbd. 2

organ 8vb

Kbd. 3

Kbd. 4

Bs.

Bs. Tab.

Dr.

G#

*feedback*

Amaj7#11/G#

G#

Amaj7#11/G#

G#

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Kbd. 2

Kbd. 3

Kbd. 4

Bs.

Bs. Tab.

Dr.

0:33  
1:36  
4:49

138

8

E

Fmaj7#11/E

E

Fmaj7#11/E

Vx.

Ooh ooh

Elec.  
Gtr. 1

Elec.  
Gtr. 1  
Tab.

Elec.  
Gtr. 2

Elec.  
Gtr. 2  
Tab.

Elec.  
Gtr. 3

Elec.  
Gtr. 3  
Tab.

Kbd. 1

Kbd. 2

Kbd. 3

Kbd. 4

Bs.

Bs.  
Tab.

Dr.

2nd time

(11) 12 (11) 12 12.

12.

6





Vx. Fmaj7 #11/E G# Amaj7 #11/G#  
 meet the land, — while there's a wind and the stars — and the rain-bow,  
 greed, our lives dic - tat - ed by tra - di - tion, su - per - sti - tion, false re - li - gion  
 live or die, — if there's an ans - wer to the ques - tions we feel bound to ask,

Elec. Gtr. 1  
 Elec. Gtr. 1 Tab.  
 Elec. Gtr. 2  
 Elec. Gtr. 2 Tab.  
 Kbd. 1  
 Kbd. 2  
 Kbd. 3  
 Kbd. 4  
 Bs.  
 Bs. Tab.  
 Dr.

G#

Amaj7#11/G#

C#

141

1:11  
2:14  
5:29

till the moun-tains crum - ble in - to the plain, oh \_\_\_\_\_ yes \_\_\_\_\_ we'll keep on  
through the e - ons and on and on,  
show your-self, des - troy our fears, re-lease your mask.

Guitar choir

brass

try - in', we'll hey, tread that fine line, oh,

Vx.

Elec. tr. 1

Elec. tr. 1 ab.

Elec. tr. 2

Elec. tr. 2 ab.

bd. 1

bd. 2

bd. 3

bd. 4

Bs.

Bs. ab.

Dr.

B F# C# E B

7 6 2 4 6 7 9 11 9 7

7 6 2 4 4 4 4 4 6 7 2 4 2

6

F#C#

B

F#

G#

G#us4

Vx. oh \_\_\_\_\_ we'll keep on try - in' yeah, just pass-ing our time.  
\_\_\_\_\_ we'll keep on try - in' till the end of time,

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Kbd. 1

Kbd. 2

Kbd. 3

Kbd. 4 + synth. 8vb

Bs.

Bs. Tab.

Dr.

1.  
G#

E

2.  
G#

2:39

A

Vx.

till the end \_\_\_\_\_ of time. \_\_\_\_\_

Elec.  
Gtr. 1Elec.  
Gtr. 1  
Tab.Elec.  
Gtr. 2Elec.  
Gtr. 2  
Tab.

Kbd. 1

Kbd. 2

Kbd. 3

Kbd. 4

Bs.

Bs.  
Tab.

Dr.

flanger

# Espressivo

145

Chords: Aadd9 Dmadd9/A Aadd9 Dmadd9/A E

Vx. Through the sor-row

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Ac. Gtr. 3

Ac. Gtr. 3 Tab.

Ac. Gtr. 4

Ac. Gtr. 4 Tab.

Bd. 4

Bs.

Bs. Tab.

Chords: F E F C

Vx. all through our splen-dour don't take of-fence at my in - nu - en - do.

Ac. Gtr. 3

Ac. Gtr. 3 Tab.

Ac. Gtr. 4

Ac. Gtr. 4 Tab.

Vx. *Do do do do do do do do do do do do do do do do do do do do*

B. Vx. *Do do do do do do do do do do do do do do do do do do do do*

Ac. Gtr. 3

Ac. Gtr. 3 Tab.

Ac. Gtr. 4

Ac. Gtr. 4 Tab.

3:16  
**Brillante** (♩ = 140)

Am Solo

G F E F

Ac. Gtr. 1

Ac. Gtr. 1 Tab.

Ac. Gtr. 3

Ac. Gtr. 3 Tab.

Ac. Gtr. 4

Ac. Gtr. 4 Tab.

Dr. Handclap



E F E D<sup>dim</sup>/E E

Ac. Gtr. 1

Ac. Gtr. 1 Tab.

Ac. Gtr. 3

Ac. Gtr. 3 Tab.

Ac. Gtr. 4

Ac. Gtr. 4 Tab.

Dr.

3:28

Am G F

Ac. Gtr. 1

Ac. Gtr. 1 Tab.

Ac. Gtr. 2

Ac. Gtr. 2 Tab.

Ac. Gtr. 3

Ac. Gtr. 3 Tab.

Ac. Gtr. 4

Ac. Gtr. 4 Tab.

Dr.

Chord progression: E F E F E D#dim/E E

Measures 148-153. The score is in 3/4 time and 6/4 time. It features a melody in the treble clef and a bass line in the bass clef. The melody consists of eighth and sixteenth notes, often beamed together. The bass line consists of eighth and sixteenth notes, often beamed together. The score includes fingerings (1-4) and a 3/4 time signature. The key signature has one sharp (F#). The piece ends with a double bar line and a repeat sign.

Chord progression: Am G F E F

Measures 154-159. The score is in 6/4 time. It features a melody in the treble clef and a bass line in the bass clef. The melody consists of eighth and sixteenth notes, often beamed together. The bass line consists of eighth and sixteenth notes, often beamed together. The score includes fingerings (1-4) and a 6/4 time signature. The key signature has one sharp (F#). The piece ends with a double bar line and a repeat sign.

E D#dim/E 3 E F E

Ac. Gtr. 1

Ac. Gtr. 1 Tab.

Ac. Gtr. 3

Ac. Gtr. 3 Tab.

Ac. Gtr. 4

Ac. Gtr. 4 Tab.

Kbd. 1

Dr.

glass harp

3:53

**Volante**

C

G

Vx.

You can be a - ny-thing you want to be, just turn your - self in - to a - ny-thing you think that you could ev - er

Kbd. 1

woodwind

Kbd. 2

strings pizz.

arco

Kbd. 3

Kbd. 4

pizz.

Triangle

Dr.

Vx. *Am* *Am/G* *Am/F* *Am/E* *C* *G7* *C* *G7*  
be. Be free with your tem - po, be free, be free. Sur - ren - der your e - go, be

B. Vx.  
Be free with your tem - po, be free, be free. Sur - ren - der your e - go, be

Kbd. 1

Kbd. 2

Kbd. 3

Kbd. 4

Dr.

Vx. *C* *G7* *C* *A<sup>b</sup>* *G#dim* *E7*  
free, be free to your - self.

B. Vx.  
free, be free to your - self.

Kbd. 1 *brass*

Kbd. 2 *tutti orch.*

Kbd. 3

Kbd. 4

Timp.

Dr.

## Furioso

Am G F

Elec. Gr. 3

Elec. Gr. 3 Tab.

Kbd. 1

Kbd. 2

Kbd. 3

Kbd. 4 *sfp*

Timp.

Dr.

E F E F E

Elec. Gr. 3

Elec. Gr. 3 Tab.

Kbd. 1

Kbd. 2

Kbd. 3

Kbd. 4

Dr.

152

4:28  
4:39

Am *8va* 2nd time

G F E F

Elec. Gr. 1

Elec. Gr. 1 Tab.

Elec. Gr. 2

Elec. Gr. 2 Tab.

Elec. Gr. 3

Elec. Gr. 3 Tab.

Kbd. 1

Kbd. 3

Kbd. 4

Dr.

E F E D#dim

1. E repeat ad lib.

2. E D.S. al Coda

explosion effect

explosion effect

Elec. Gr. 1

Elec. Gr. 1 Tab.

Elec. Gr. 2

Elec. Gr. 2 Tab.

Elec. Gr. 3

Elec. Gr. 3 Tab.

Kbd. 1

Kbd. 3

Kbd. 4

Dr.

## CODA

Vx. Yeah, keep on smiling yeah, and whatever will be will

B. Vx. Yeah, yeah, yeah.

Elec. Gtr. 1 Guitar choir

Elec. Gtr. 1 Tab. 4 6 7 6 2 4 6 7 9 11 9 7

Elec. Gtr. 2

Elec. Gtr. 2 Tab. 4 6 7 6 2 4 6 7 9 11 9 7

Kbd. 1 brass

Kbd. 3 strings

Kbd. 4 strings

Bs.

Bs. Tab. 4 4 4 4 4 4 6 7 6 2 4 4 7 2 4 2 2

Dr.

Vx. be. Till the end of time, till the end of time,

B. Vx. Just keep on try-in', you just keep on try-in'.

Elec. Gtr. 1 *8va*

Elec. Gtr. 1 Tab. 11 13 15 13 11 11 13 11 12 14 16 14 11 13 20 21 20 21 21 20 21 20 21 21

Elec. Gtr. 2 *8va*

Elec. Gtr. 2 Tab. 4 2 17 16 16 - 17 - 19 - 17 - 16 - 17

Kbd. 1 3 3

Kbd. 3 3 3

Kbd. 4

Bs.

Bs. Tab. 4 4 4 4 4 6 7 6 2 4 4 4 4 4 4 6 6 6 6 6

Dr. 6 6



Vx. *till the end of time.*

B. Vx.

Elec. Gtr. 1 *feedback*

Elec. Gtr. 1 Tab.

Elec. Gtr. 2 *(8va)* *feedback*

Elec. Gtr. 2 Tab.

Kbd. 1

Kbd. 3

Kbd. 4

Bs.

Bs. Tab.

Dr.

The musical score is written for a rock band. It features a key signature of four sharps (F#, C#, G#, D#) and a 4/4 time signature. The instruments and their parts are as follows:

- Vx. (Vocals):** The lead vocal line, with lyrics "till the end of time." written below the staff.
- B. Vx. (Backing Vocals):** A second vocal line, mostly silent in this section.
- Elec. Gtr. 1 (Electric Guitar 1):** Features a melodic line with a "feedback" effect indicated by a wavy line and a "2" in a circle.
- Elec. Gtr. 1 Tab. (Electric Guitar 1 Tablature):** The corresponding tablature for the first electric guitar.
- Elec. Gtr. 2 (Electric Guitar 2):** Features a melodic line with a "feedback" effect indicated by a wavy line and a "2" in a circle.
- Elec. Gtr. 2 Tab. (Electric Guitar 2 Tablature):** The corresponding tablature for the second electric guitar, including fret numbers and a "7" in a circle.
- Kbd. 1 (Keyboard 1):** A keyboard part with a melodic line.
- Kbd. 3 (Keyboard 3):** A keyboard part with a melodic line.
- Kbd. 4 (Keyboard 4):** A keyboard part with a melodic line.
- Bs. (Bass):** A bass line with a melodic line.
- Bs. Tab. (Bass Tablature):** The corresponding tablature for the bass, including fret numbers and a "7" in a circle.
- Dr. (Drums):** A drum line with a melodic line.

# It's a Hard Life

Words & Music by  
Freddie Mercury

Free time

Voice: I don't want my free - dom, there's no rea - son for  
 Backing Vocals: Aah ooh  
 Guitar 1 (Electric)  
 Guitar 1 Tablature  
 Guitar 2 (Electric)  
 Guitar 2 Tablature  
 Guitar 3 (Electric)  
 Guitar 3 Tablature  
 Guitar 4 (Electric)  
 Guitar 4 Tablature  
 Guitar Choir 1  
 Guitar Choir 1 Tablature  
 Guitar Choir 2  
 Guitar Choir 2 Tablature  
 Piano  
 Bass  
 Bass Tablature  
 Crash Cymbal  
 Woodblock  
 Percussion  
 Drums

Vx. *D7*  
liv - ing with a bro - ken heart.

B. Vx.  
liv - ing

Gr. 3  
Gr. 3 Tab.

Gr. 4  
Gr. 4 Tab.

Pno.

Bs.  
Bs. Tab.

Perc.

Crash Cymbal

Vx. *0-18*  
*Bb* *F* *Gm* *Eb* *Bb/D* *Cm*  
This is a trick-y si-tu - a - tion, I've on - ly got my-self to blame. It's - just a

Gr. 4  
Gr. 4 Tab.

Pno.

Bs.  
Bs. Tab.

*Ped sim.*

Vx.  $B\flat$   $B\flat 11$   $E\flat$   $B\flat/D$   $Cm$   $Gm$   
sim-ple fact of life, it can hap-pen to a-ny-one. — You win, you lose, it's a chance you have to take with love.

Gtr. 4  
Tab.

Pno.

Bs.  
Bs. Tab.

Dr.

Vx.  $E\flat$   $B\flat/D$   $Cm$   $Gm$   $A\flat$   
Oh yeah, I fell in love... and now you say it's o-ver and I'm fall-ing a - part. —

Gtr. 3  
Gtr. 3 Tab.

Gtr. 4  
Gtr. 4 Tab.

Pno.

Bs.  
Bs. Tab.

Dr.

Chord progression: F, B $\flat$ , Dm7, E $\flat$ , B $\flat$

Vx. Yeah, yeah, it's a hard life to be true lo-vers to-ge-ther. To

B. Vx. hard life

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Pno.

Bs.

Bs. Tab.

Dr.

Chord progression: E $\flat$ , B $\flat$ , F, B $\flat$ , Dm

Vx. love and live for-ev-er in each oth-er's hearts. It's a long hard fight to

B. Vx. long hard fight

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Pno.

Bs.

Bs. Tab.

Dr.

learn to care\_ for each oth-er, — to trust in one an-oth-er right\_ from the start, when you're in

Chords: Eb, Bb, Eb, Bb, F

love. — I try and mend the bro-ken pie -

*let ring*

Chords: Eb, Eb11, Bb, F

Gm

1 28  
Eb

Bb

Cm

Vx. ces, I try to fight back the tears. They say it's

B. Vx. Ooh ooh

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Pno.

Bs.

Bs. Tab.

Dr.

Bb

Bb11

Eb

Bb/D

Vx. just a state of mind, but it hap-pens to ev-ery-one. How it hurts, deep in-side,

B. Vx. Yeah oh

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Pno.

Bs.

Bs. Tab.

Dr.

Chords: Cm, Gm, Eb, Bb/D, Cm, Gm

Lyrics: when your love has cut you down to size. This life is tough on your own, now I'm wait-ing for some-thing to fall from the

Vx. yeah

Chords: Ab, F, Bb, Dm7

Lyrics: skies. I'm wait-ing for love. Yes, it's a hard life.

Vx. Ooh aah. hard life

1:57



**Vx.**  $E^b$   $B^b$   $E^b$   $B^b$   $F$

Two lo-vers to-ge-ther, \_\_\_\_\_ to love and live \_\_\_\_\_ for-ev-er in \_\_\_\_\_ each oth-er's arms. It's a

**Gtr. 2**

**Gtr. 2 Tab.**

**Gtr. 3**

**Gtr. 3 Tab.**

**Gtr. 4**

**Gtr. 4 Tab.**

**Pno.**

**Bs.**

**Bs. Tab.**

**Dr.**

**Vx.**  $B^b$   $Dm$   $E^b$   $B^b$   $E^b$   $B^b$

long hard fight to learn to care\_ for each oth-er, \_\_\_\_\_ to trust in one an-oth-er \_\_\_\_\_ right from

**B. Vx.**

long hard fight

**Gtr. 2**

**Gtr. 2 Tab.**

**Gtr. 3**

**Gtr. 3 Tab.**

**Pno.**

**Bs.**

**Bs. Tab.**

**Dr.**

the start, when you're in love.

let ring



2:26

A<sup>b</sup>

G

Cm

Cm7/B<sup>b</sup>A<sup>b</sup>

G

Woodblock



Chords: Eb Bb/D Cm Ab Eb/G Fm7

Vx: Ooh ooh aah.

Gtr 2: 10-12 10 11-13 13 11-8-8 10-8 10-8 8 7-8-10 8-9 11-13 11-8-8

Gtr 3: 8-10 8 8-9 11 11

Gtr 4: 3 4 4 3 4 4 4

Gtr Chr 1: 11 10 8 8 8 9 8-10

Gtr Chr 2: 17 18 17 18 18-20 20 4 3 4 4 6-4

Pno

Bs

Bs Tab: 6 6 3 3 9-5 6 6 6 5 5-5 5 3 3 3 3 1 3 3 5

Dr

B. Vx.

Aah

aah

aah

ooh.

Gtr. 1

Gtr. 1  
Tab.

Gtr. 2

Gtr. 2  
Tab.

Gtr. Chr. 1

Gtr. Chr. 1  
Tab.

Gtr. Chr. 2

Gtr. Chr. 2  
Tab.

Pno.

Bs.

Bs.  
Tab.

Dr.

A<sup>b</sup>E<sup>b</sup>/GF<sup>m</sup>C<sup>m</sup>B<sup>b</sup>

Vx.

B. Vx.

Gtr. 1

8va

Gtr. 1 Tab.

Gtr. Chr. 1

Gtr. Chr. 1 Tab.

Pno.

Bs.

Bs. Tab.

Dr.

This musical score page, numbered 167, contains staves for various instruments. At the top, five chord symbols are listed: A<sup>b</sup>, E<sup>b</sup>/G, F<sup>m</sup>, C<sup>m</sup>, and B<sup>b</sup>. The staves are as follows:

- Vx.** and **B. Vx.**: Empty staves.
- Gtr. 1**: A single staff with a treble clef, containing a melodic line with triplets and a final 8va (octave up) instruction.
- Gtr. 1 Tab.**: A guitar tab staff corresponding to the Gtr. 1 staff, with fret numbers (11, 13, 15, 16, 18, 15, 15, 16, 15, 15, 16, 18, 16, 15, 13, 18, 20, 20, 18, 18, 18, 18, 17, 18, 17, 18) and triplet markings.
- Gtr. Chr. 1**: A single staff with a treble clef, containing a short melodic phrase marked with 8va.
- Gtr. Chr. 1 Tab.**: A guitar tab staff corresponding to the Gtr. Chr. 1 staff, with fret numbers (13, 15, 16, 15, 13, 13, 13, 13, 13, 13, 13).
- Pno.**: A grand piano staff with treble and bass clefs, containing a harmonic accompaniment.
- Bs.**: A bass staff with a bass clef, containing a rhythmic line.
- Bs. Tab.**: A bass guitar tab staff corresponding to the Bs. staff, with fret numbers (4, 4, 4, 4, 4, 3, 3, 3, 3, 3, 1, 1, 1, 1, 1, 3, 3, 3, 3, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 5).
- Dr.**: A drum staff with a double bar line, containing a rhythmic pattern.

168

Vx. *F* Oh \_\_\_\_\_ yeah! In a world that's filled with sor-row there a peo-ple sea

Vx. *B<sup>b</sup>* It's a hard life

Str. 1 *(8va)*

Str. 1 *Tab.* 17-15 18 15 18-16 15-16 15-16 15-15 17-15-14 15 14 15 14-12 10 12 10 10

Str. 2

Str. 2 *Tab.* 1 5 5 8 8 6 6 3

Str. 3

Str. 3 *Tab.* 1 5 6 7 8 7

Str. 4

Str. 4 *Tab.* 1 5 6 8 10 8 6

Dr.

Dr.

168

Vx. *F* *Bb* *3:11* *Dm7* *Eb* *Bb*  
Oh \_\_\_\_\_ yeah! In a world that's filled with sor-row \_\_\_\_\_ there are

B. Vx.  
It's a hard life

Gtr. 1 *(8va)*  
6 3 3 10

Gtr. 1 Tab.  
17-15 18-15 18-16 15-15 16-15 15-15 17-15 14-15 14-14 12-10 12-10 10

Gtr. 2  
6 8 6 3

Gtr. 2 Tab.  
1 5 5 8 8 6 3

Gtr. 3  
7 8 7 3

Gtr. 3 Tab.  
1 5 6 7 8 7 3

Gtr. Chr. 1  
8 10 8 3

Gtr. Chr. 1 Tab.  
1 5 6 8 10 8 3

Pno.  
P

Bs.  
6 5 6 6

Bs. Tab.  
6 5 6 6

Dr.  
H

peo-ple search-ing for love in ev-ery way. — It's a long hard fight, but I'll al-ways live for to-mor-row. — I'll look

long hard fight,

**Vx.** **B. Vx.** **Gtr. 2** **Gtr. 2 Tab.** **Gtr. 3** **Gtr. 3 Tab.** **Gtr. Chr. 1** **Gtr. Chr. 1 Tab.** **Pno.** **Bs.** **Bs. Tab.** **Dr.**

This musical score page contains the following parts and details:

- Vocal (Vx.):** Melody line with lyrics. Chords Eb, Bb, F, Bb, Dm, Eb, Bb are indicated above the staff. It includes triplets and slurs.
- B. Vx. (Backing Vocal):** Harmonies for the vocal line, with lyrics "long hard fight,".
- Gtr. 2 (Guitar 2):** Melody line.
- Gtr. 2 Tab. (Guitar 2 Tablature):** Fingerings and fret numbers for Guitar 2.
- Gtr. 3 (Guitar 3):** Melody line.
- Gtr. 3 Tab. (Guitar 3 Tablature):** Fingerings and fret numbers for Guitar 3.
- Gtr. Chr. 1 (Guitar Chromatic 1):** Melody line.
- Gtr. Chr. 1 Tab. (Guitar Chromatic 1 Tablature):** Fingerings and fret numbers for Guitar Chromatic 1.
- Pno. (Piano):** Accompanying chords and bass line.
- Bs. (Bass):** Melody line.
- Bs. Tab. (Bass Tablature):** Fingerings and fret numbers for the bass.
- Dr. (Drums):** Rhythmic pattern with 'x' marks indicating specific drum hits.



170

**Vx.**  $E^b$   $B^b$   $F$   $E^b$  add 9/G  $A^b6$

back on my-self and say... I did it for love. Yes, I did it for love. For... love, yeah. Oh,

**B. Vx.** Ooh love, for love

**Gtr. 2**

**Gtr. 2 Tab.** 8. 6-8-6 10-11-10 1

**Gtr. 3**

**Gtr. 3 Tab.** 6 6-10 8-10-8 11-13-11 6 3 3 10 10 10 5 3 15 13 8 10 10 10 10 10 8 3

**Gtr. 4**

**Gtr. 4 Tab.** 3 5 6

**Gtr. Chr. 1**

**Gtr. Chr. 1 Tab.** 8. 8 7 6-8-6 3 1 3 4

**Pno.**

**Bs.**

**Bs. Tab.** 6. 6-8 6 1 3. 3 3 4. 4 4

**Dr.**

F7/A

B $\flat$ B $\flat$ 11B $\flat$ B $\flat$ 11B $\flat$ B $\flat$ 11

171

Vx. I did it for love.

B. Vx. Oh

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Gtr. Chr. 1

Gtr. Chr. 1 Tab.

Pno.

Bs.

Bs. Tab.

Perc.

Dr.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Pno.

Bs.

Bs. Tab.

Perc.

Dr.

rit. B $\flat$ 11

# Breakthru

Words & Music by  
Queen

Free time

Gm

Em7dim5/D

Ebmaj7

Ebm7

Dm7dim5/F C/F F7b9

Voice

Breaks up,

when the dawn

Backing  
Vocals

When

love

breaks

up,

when the dawn

Guitar 1  
(Electric)

Guitar 1  
Tablature

Guitar 2  
(Electric)

Guitar 2  
Tablature

Guitar 3  
(Electric)

Guitar 3  
Tablature

Guitar 4  
(Electric)

Guitar 4  
Tablature

Keyboard 1

Keyboard 2

Keyboard 3

Keyboard 4

Piano

Bass

Bass  
Tablature

Drums

Dm7dim5/C

Db7/Cb

0:18

Gb6

Eb7/G

173

Vx. light wakes up, a new life is born.

B. Vx. light wakes up, Ooh

Pno.

Vx. Some-how I have to make this fi - nal break - thru.

B. Vx. fi - nal break - thru.

Pno.

Dr.

0:35

a tempo (♩ = 180)

[F]

Vx. Now! A-ha, a-ha, a-ha, a - ha, a-ah, a-ha, a-ha, a - ha, a-ha, a-ah.

Gtr. 3

Gtr. 3 Tab.

Kbd. 2 plucked sound

Kbd. 3 distorted bass synth.

Kbd. 4 flappy bass synth.

8vb throughout

Dr.

Vx. I wake up,

Gr. 1

Gr. 1 Tab.

Gr. 3

Gr. 3 Tab.

Kbd. 1 jazz organ

Kbd. 2

Kbd. 3

Kbd. 4

Dr.

Vx. feel just fine, your face

Kbd. 1

Kbd. 4

Dr.

Vx. F  
fills my mind. I get re - li - gion quick,

Gtr. 3

Gtr. 3 Tab.

Kbd. 1

Kbd. 4

Dr.

Vx. Bb C/Bb  
'cause you're look-ing di - vine. Hon-ey you're touch - ing some - thing, —

Gtr. 3

Gtr. 3 Tab.

Kbd. 1

Kbd. 4

Dr.

Vx. B<sup>b</sup> Dm

tr. 3

tr. 3 ab.

bd. 1

bd. 4

Dr.

Vx. E<sup>b</sup> C F C 1:12

can't you see? If I could on - ly reach you, if I could make


tr. 4 Guitar 3 doubles


tr. 4 ab.


bd. 1

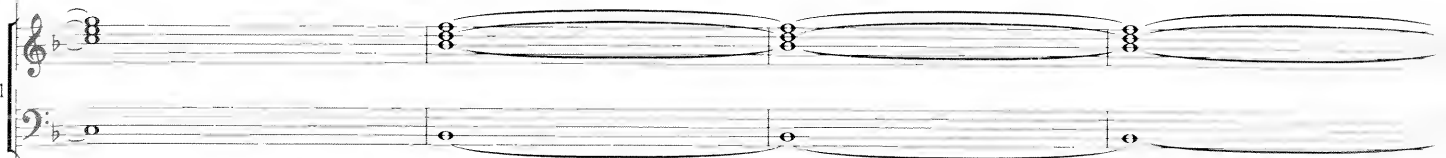
bd. 4


Dr.


Vx.  you smile. If I could on - ly reach you, that would

Gtr. 4 


Gtr. 4 Tab. 

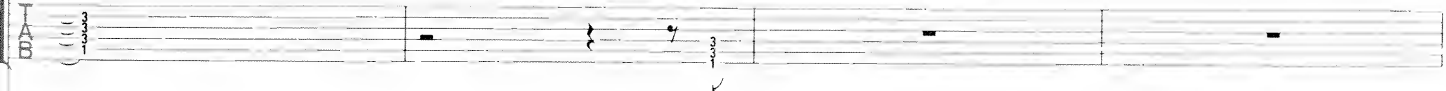
Kbd. 1 

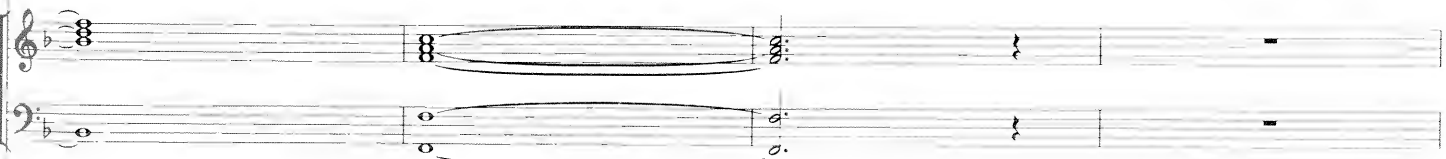
Kbd. 4 


Dr. 


Vx.  real - ly be a break - thru. Oh yeah.


Gtr. 4  swell

Gtr. 4 Tab. 

Kbd. 1 

Kbd. 3 

Kbd. 4 

Dr. 



Vx. these bar - ri - ers of pain.

Vx. Break - thru

tr. 1

tr. 1

ab.

bd. 1 string sound

bd. 3

bd. 4

Dr.

Vx. F F11 1:36  
yeah, in - to the sun - shine

Vx. Break - thru

tr. 1

tr. 1

ab.

bd. 1

bd. 4

Dr.

Vx. from the rain, make my feel - ings known to - wards you,

Gtr. 1

Gtr. 1 Tab.

Gtr. 4

Gtr. 4 Tab.

Kbd. 1

Kbd. 4

Bs.

Bs. Tab.

Dr.

*fade out*

Vx. turn my heart in - side and out for you now.

Gtr. 1

Gtr. 1 Tab.

Gtr. 4

Gtr. 4 Tab.

Kbd. 1

Kbd. 4

Bs.

Bs. Tab.

Dr.

**F**

Vx.  $B\flat$  Some-how I have to make this fi - nal break - thru.

B. Vx. break

Gr. 1

Gr. 1 Tab.

Gr. 4

Gr. 4 Tab.

Kbd. 1

Bs.

Bs. Tab.

Dr.

Vx.  $B\flat$  add 9/C

Gr. 1

Gr. 1 Tab.

Gr. 4

Gr. 4 Tab.

Kbd. 1

Bs.

Bs. Tab.

Dr.

Vx. *Now!* Oh yeah... A-ha, a-ha, a-ha, a-

B. Vx. (echo return) *Now!* Now! Now! Now! Now! Now!

Gr. 1

Gr. 1 Tab. 3 10 3

Kbd. 1

Kbd. 3 distorted bass synth.

Kbd. 4

Bs.

Bs. Tab. 15 13 15 15 15 13 15

Dr.

Vx. *- ha, a - ha, a - ha, a - ha.* Your smile — speaks

Gr. 1

Gr. 1 Tab. 6 7 8 6 7 8 7 8 8 7 8 8

Gr. 2

Gr. 2 Tab. 15 15 14 15 15 15 14

Gr. 3

Gr. 3 Tab.

Kbd. 1 organ sound

Kbd. 3

Kbd. 4

Dr.

Vx. books to me, — I break up with

Gr. 1

Gr. 1 Tab.

Gr. 3

Gr. 3 Tab.

Kbd. 1

Kbd. 4

Dr.

Vx. each and ev - ery one of your looks at me. — Hon - ey you're

Gr. 1

Gr. 1 Tab.

Gr. 3

Gr. 3 Tab.

Kbd. 1

Kbd. 4

Dr.

Vx. start - ing some - thing — deep — in - side of me.

Gr. 3

Gr. 3 Tab.

Kbd. 1

Kbd. 4

Dr.

Vx. Hon - ey you're start - ing some - thing, this

Gr. 3

Gr. 3 Tab.

Kbd. 1

Kbd. 4

Dr.

Vx.  $Bb$   
fire in me. \_\_\_\_\_ I'm out - ta con - trol, I wan - na rush

Gtr. 3

Gtr. 3 Tab.

Kbd. 1

Kbd. 4

Dr.

Vx.  $Dm$   $Eb$   $C$   $F$  [2:31]  
head - long in - to this ec - sta - cy. \_\_\_\_\_ If I could on -

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Kbd. 1

Kbd. 4

Dr.

C

Vx. - ly reach you, if I could make you smile.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Kbd. 4

Dr.

Vx. If I could on - ly reach you, that would

B. Vx. Ooh

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Kbd. 4

Dr.



Vx. real - ly be If I could on - ly reach you,

B. Vx. break - thru.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Kbd. 4

Dr.

Vx. if I could make you smile. If I

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Kbd. 4

Dr.

Vx. could on - ly reach you, \_\_\_\_\_ that would real - ly be a break - thru.

Grtr. 3 swell

Grtr. 4 swell

Kbd. 1 organ sound

Kbd. 3

Kbd. 4

Dr.

Vx. Oh yeah. \_\_\_\_\_

Grtr. 1 fade in

Grtr. 1 Tab. 10 10 10

Kbd. 1 string sound

Kbd. 3

Kbd. 4

Bs. solo

Bs. Tab. 10

Dr.

Vx. Break - thru.

B. Vx. Break - thru.

Gtr. 1

Gtr. 1 Tab.

Kbd. 1

Kbd. 4

Bs.

Bs. Tab.

Dr.

Vx. Break - thru.

B. Vx. Break - thru.

Gtr. 1

Gtr. 1 Tab.

Kbd. 1

Kbd. 4

Bs.

Bs. Tab.

Dr.

E $\flat$ /F

Gr. 1  
tremolo picking

Gr. 1  
Tab.

8va

Gr. 2  
tremolo picking

Gr. 2  
Tab.

Kbd. 1

Bs.

Bs.  
Tab.

Dr.

(8va)

Gr. 1

Gr. 1  
Tab.

(8va)

Gr. 2

Gr. 2  
Tab.

8va

Kbd. 1

Bs.

Bs.  
Tab.

Dr.

8va

Gtr. 1

Gtr. 1 Tab.

Kbd. 1

Bs.

Bs. Tab.

Dr.

Measures 1-4 of the first system. The Gtr. 1 staff features a melodic line with triplets and an 8va marking. The Gtr. 1 Tab. staff shows fret numbers. The Kbd. 1 staff has a sustained chord. The Bs. staff has a bass line. The Bs. Tab. staff shows fret numbers. The Dr. staff has a drum pattern.

Bb

C5

Dsus4

E5

F5

Vx.

B. Vx.

Break  
(8va)

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Kbd. 1

Bs.

Bs. Tab.

Dr.

Hey!

Measures 5-8 of the second system. The Vx. staff has a melodic line with a 'Hey!' marking. The B. Vx. staff has a sustained chord. The Gtr. 1 staff has a melodic line with an 8va marking. The Gtr. 1 Tab. staff shows fret numbers. The Gtr. 3 staff has a melodic line. The Gtr. 3 Tab. staff shows fret numbers. The Gtr. 4 staff has a melodic line. The Gtr. 4 Tab. staff shows fret numbers. The Kbd. 1 staff has a sustained chord. The Bs. staff has a bass line. The Bs. Tab. staff shows fret numbers. The Dr. staff has a drum pattern.

D $\flat$ A $\flat$ 7sus4/E $\flat$ D $\flat$ /FD $\flat$ /A $\flat$ 

A

191

Vx.

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Kbd. 4

Bs.

Bs. Tab.

Dr.

This musical score is for page 191 of a guitar-oriented piece. It features five guitar parts (Gtr. 1-4) and three other parts (Vx., Kbd. 4, Bs., and Dr.). The key signature is D-flat major (three flats). The guitar parts are written in standard notation with corresponding tablature below them. The Vx. part is a single line with rests. The Kbd. 4 part is a single line with rests. The Bs. part is written in bass clef with a single line. The Dr. part is written in a drum notation style. The score is divided into four measures, each with a specific chord indicated above the staff: D-flat, A-flat7sus4/E-flat, D-flat/F, D-flat/A-flat, and A. The guitar parts show various techniques such as bends, slides, and fretted notes. The tablature includes fret numbers and some special markings like '8va' for Gtr. 3 in the third measure.

Vx.  If I could on - ly reach\_ you,

Gtr. 1 

Gtr. 1 Tab. 

Gtr. 2 

Gtr. 2 Tab. 

Gtr. 3 

Gtr. 3 Tab. 

Gtr. 4 

Gtr. 4 Tab. 

Kbd. 4 

Bs. 

Bs. Tab. 

Dr. 

Vx. if I could make you smile. If I could on -

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Kbd. 4

Bs.

Bs. Tab.

Dr.

Vx. - ly reach you, that would real - ly be

B. Vx. Ooh break -

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Kbd. 4

Bs.

Bs. Tab.

Dr.



Vx. If I could on - ly reach you, if I could make

Vx. thru.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

bd. 4

Bs.

Bs. Tab.

Dr.

Vx. you smile. If I could on - ly reach you,

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

bd. 4

Bs.

Bs. Tab.

Dr.

Vx. that would real - ly be a

B. Vx. break - thru.

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Kbd. 4

Bs.

Bs. Tab.

Dr.

Vx. A - ha, a - ha, a - ha, a - ha,

B. Vx.

Gtr. 1

Gtr. 1 Tab.

Kbd. 4 double tracked

Dr.

echo and filter

Vx. *a - ha, a - ha, a - ha, a - ha, a - ha, a - ha, a - ha, a - ha, a - ha, a - ha, a - ha, a - ha,*

Kbd. 2 *fat bass synth.*

Kbd. 3

Kbd. 4

Dr.

Vx. *a - ha, a - ha, a - ha, a - ha.*

B. Vx. *flange and echo*

Break - thru.

Gtr. 1

Gtr. 1 Tab. 16 16 15 16 16 15 16

Kbd. 3

Kbd. 4

Dr.

# Who Wants To Live Forever

Words & Music by  
Brian May

Free time

Tempo rubato ♩ = 72

Em

Amadd9

Em

There's no time for us, there's no place for us.

organ sound

Red.

Bass Drum  
Woodblock

Em7/D

Em6/C#

G/D

A7

Dsus4

D

Vx.

What is this thing that builds our dreams, — yet slips a - way from us.

Who

Kbd. 1

Str.

0:38

C

G/B

Am

C

G7/B

Am7

D11

Vx.

wants to live for - ev - er? Who wants to live for - ev - er? Ooh.

B. Vx.

Who wants to live for - ev - er?

Kbd. 1

Fr.

Hns.

Str.

0 58

Dadd9

Amadd9

Em

Vx. There's no chance for us, it's all de - ci - ded for us.

Kbd. 1

Kbd. 2 piccolo sound *8va*

Fr. Hns.

Str.

Perc. Bass Drum

Vx. This world has on - ly one sweet mo - ment set a - side for us. Who

Kbd. 1

Fr. Hns.

Str.

Perc.

Em7/D Em6/C# 3 G/D A7 Dsus4 D

200 1 25

C G/B Am C G7/B Am7

Vx. wants to live for - ev - er? Who wants to live for - ev - er?

B. Vx. Who wants to live for - ev - er?

Kbd. 1

Fr. Hns.

Tbns.

Str.

Dr.

D11 G/B C G/B Am C G/B

Vx. Ooh. Who dares to love for -

B. Vx. Ooh. Who dares to love for -

Kbd. 1

Fr. Hns.

Tpts.

Tbns.

Str.

Dr.

Vx.  - ev - er? Oh, ooh, when love must die.

B. Vx.  - ev - er?

Gtr. 2 

Gtr. 2 Tab. 

Gtr. 3 

Gtr. 3 Tab. 

Fr. Hns. 

Tpts. 

Tbns. 

Str. 

Dr. 



tr. 1

tr. 1 ab.

tr. 2

tr. 2 ab.

tr. 3

tr. 3 ab.

pd. 1

gtr.

perc.

Dr.

Cmaj7

Em

Woodblock

tr. 1

tr. 1 ab.

tr. 2

tr. 2 ab.

tr. 3

tr. 3 ab.

pd. 1

gtr.

perc.

Dr.

Cmaj7

Em

Woodblock

**Gtr. 1**  
 Cmaj7 Em Cmaj7  
 9. 7 8 8 9 7 8 8 10 12 12 9 9 11

**Gtr. 2**  
 4 4-5 4 2 4-4. 12

**Gtr. 3**  
 2 5-5 4 4-5 5 7 7 5 5 4 4-5 2 2 5 5 4 4 5 5 7 7 5 5 4 4 5 4 4 5 5 7 7 5 5 4 4 5 5

**Kbd. 1**  
 8va  
 synth. string

**Str.**

**Perc.**

**Dr.**

Vx. *But touch my tears \_\_\_\_\_ with your*

Gtr. 1 *swell*

Gtr. 1 Tab. (11) 12 11 12 11 12 11 9 7 9 7 10 9 7 5

Gtr. 2 *fade in*

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab. 4 5 5 4 4 5 5 7 7 5 5 4 4 5 5 4 5 5 4 4 5 5 7 7 5 5 4 4 5 5 4 5 5 4 4 5 5 7 7 5 5 4 4 5 5

Kbd. 1

Tbns.

Str.

Perc.

Dr.

Vx. *C* lips, touch my world *Em* with your fin - ger - tips. *C* And

Gtr. 2 *sim.*

Gtr. 2 Tab.

Gtr. 3 *fade*

Gtr. 3 Tab.

Kbd. 1

Tbns.

Str.

Dr.

Vx. we can have \_\_\_\_ for - ev-er, \_\_\_\_ and we can love \_\_\_\_ for - ev-er. \_\_\_\_ For -

Gtr. 1

Gtr. 1 Tab. 10 9 7 10 9 7 7 7 7 7 5 5

Gtr. 2

Gtr. 2 Tab. 3 2 4 3 7 9

Fr. Hns.

Tbns.

Str.

Dr.

Vx. - ev - er \_\_\_\_ is our to - day. \_\_\_\_ Who

Gtr. 1

Gtr. 1 Tab. 4. 4 4 5 5 5 5 2

Gtr. 2

Gtr. 2 Tab. 9 5 5

Fr. Hns.

Tbns.

Str.

Dr.

G

D/F#

Em

G

D/F#

Vx.

wants \_\_\_\_\_ to live \_\_\_\_\_ for - ev - er? \_\_\_\_\_ Who wants \_\_\_\_\_ to live \_\_\_\_\_ for -

B. Vx.

wants \_\_\_\_\_ to live \_\_\_\_\_ for - ev - er? \_\_\_\_\_ Who wants \_\_\_\_\_ to live \_\_\_\_\_ for -

Gtr. 1

Gtr. 1  
Tab.

Gtr. 2

Gtr. 2  
Tab.

Gtr. 3

Gtr. 3  
Tab.Fr.  
Hns.

Tbns.

Str.

Dr.

Em Em7/D Em6/C# A7/C# Dsus4add9 Gm7/D

Vx. - ev - er? For - ev - er is our to-day.

3

14 16 14 12 12

fret noise

7 7 7 7 5 5 4 5 5

4 2 2

8va

Dr.

Detailed description: This is a musical score for page 208. It features a vocal line at the top with lyrics: "- ev - er? For - ev - er is our to-day." The vocal line is written in treble clef with a key signature of one sharp (F#). Above the vocal line, there are chord symbols: Em, Em7/D, Em6/C#, A7/C#, Dsus4add9, and Gm7/D. Below the vocal line, there are two guitar staves (Gtr. 1 and Gtr. 2) and a keyboard staff (Kbd. 1). Gtr. 1 has a tab line with fret numbers 14, 16, 14, 12, 12. Gtr. 2 has a tab line with fret numbers 7, 7, 7, 7, 5, 5, 4, 5, 5. Kbd. 1 has a treble and bass clef staff. Below the keyboard staff, there are two string staves (Str.) and a drum staff (Dr.). The string staves have a treble and bass clef staff. The drum staff has a single line with a double bar line. The score is written in a standard musical notation style with various musical symbols and dynamics.

Vx. Who waits for-ev - er a-ny-way?

B. Vx.

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Kbd. 1

Fr. Hns.

Str.

Dr.

*fade in*

15

15

*fade in*

12

12



bd. 1

Fr.  
Hns.

Str.

Dr.

Gtr. 1

Gtr. 1  
Tab.

Kbd. 1

Fr.  
Hns.

Str.

Dr.

4:15  
Em

C/E

Am7/E

8va

12

12

15

14

15

17

19

3

3

3

Em Em9 A9/E

Em

211

(8va)

Gr. 1

Gr. 1 Tab.

Kbd. 1

Kbd. 2

woodwind sound

Fr. Hns.

Str.

Dr.

Dadd9

rit.

E5

Gr. 1

Gr. 1 Tab.

Kbd. 1

Kbd. 2

Fr. Hns.

Str.

Dr.

# Headlong

Words & Music by  
Queen

(♩ = 144)  
[D]

Voice

Backing Vocals

Guitar 1 (Electric)

Guitar 1 Tablature

Guitar 2 (Electric)

Guitar 2 Tablature

Piano

Bass (5-String)

Bass Tablature

Drums

phasing and wah-wah

D . . . . .

-2 . . . . .

D . . . . .

-2 . . . . .

B E A D G

8vb

delay = ♩

0 10

Vx. And you're rush-ing head-long, you've got a new goal, and you're rush-ing head-long out of con-trol, and you think you're

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Pno. (8vb)

Bs.

Bs. Tab.

Dr.

*feedback sustain*

0 21

Vx. so strong, but there ain't no stop-ping, no there's no-thin' you can do a-bout it, — no-thin' you can do, no there's

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Pno. (8vb)

Bs.

Bs. Tab.

Dr.

Vx. no-thin' you can do a-bout it. \_\_\_\_\_ No there's no-thin' you can, no-thin' you can, no-thin' you can do a-bout it.

Elec. Gtr. 1

Elec. Gtr. 1 Tab. 13-15-13-10-10-12-12, 10-12

Elec. Gtr. 2

Elec. Gtr. 2 Tab. 7-7-7-7-7-7-7-7 7-7-7-7-7-7-7-7 7-7-7-7-7-7-7-7 5-3

Pno. (8vb)

Bs.

Bs. Tab. 5-5-5-5-5-5-5-5 5-5-5-5-5-5-5-5 5-5-5-5 5-5-5-5

Dr.

*feedback sustain*

Vx. 0:36 And you're rush-ing head - long, you've got a new goal, and you're rush-ing

B. Vx. head - long,

Elec. Gtr. 1 *8va*

Elec. Gtr. 1 Tab. 13-15-13-15-10-10-12-14 10-10 13-15 13-10 13-10 13-15 13-15 13-10

Elec. Gtr. 2

Elec. Gtr. 2 Tab. 7-7-7-7-7-7-7-7 7-7-7-7-7-7-7-7 7-7-7-7-7-7-7-7 5-7-7-5-5 5-5 7

Pno. (8vb)

Bs.

Bs. Tab. 5-5-5-5 5-5-5-5 5-5-5-5 5-5-5-5 0 0 0 0 0 0 0 0 3 3 3 3 3 3 3 3

Dr.



Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Bs.

Bs. Tab.

Dr.

feedback

Vx.

Hey, he used to be a man with a stick in his hand.

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Bs.

Bs. Tab.

Dr.

1.03

8va

C G/B C5 [D]

Vx. She used to be a wo-man with a hot - dog stand.

B. Vx. Hoop did - dy did - dy hoop did - dy do.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Bs.

Bs. Tab.

Dr.

C G/B [A] 1 16

Vx. Hoop did - dy do. Now you got soup in the laun - dry bag.

B. Vx. Hoop did - dy did - dy hoop did - dy do.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Bs.

Bs. Tab.

Dr.



Vx. Now you got strings you're gon-na lose your rag. You're get-tin' in a fight then it ain't so groo-vy when you're

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Bs.

Bs. Tab.

Dr.

Vx. F#5 A5 G5 F5 D5  
scream-ing in the night, 'Let me out of this cheap 'B' mo-vie.'

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Bs.

Bs. Tab.

Dr.

Vx. Head - long down the high - way, and you're rush-ing head - long out of con-trol, and you think you're

B. Vx. Head - long, head - long,

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Bs.

Bs. Tab.

Dr.

Vx. so strong, but there ain't no stop - ping, and you can't stop rock-in', and there's no-thin' you can, no-thin' you can,

B. Vx. so strong, no-thin' you can, no-thin' you can,

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Bs.

Bs. Tab.

Dr.

Vx. no-thin' you can do a-bout it. \_\_\_\_\_

B. Vx. no-thin' you can do a-bout it. \_\_\_\_\_

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Bs.

Bs. Tab.

Dr.

Vx. 1:55 When a

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Bs.

Bs. Tab.

Dr.

Vx. red hot man meets a white hot la - dy, oh soon the

B. Vx. Hoop did - dy did - dy hoop did - dy do.

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Bs.

Bs. Tab.

Dr.

Vx. fire starts a - rag - ing gets 'em more than half cra - zy. Oh

B. Vx. Hoop did - dy did - dy hoop did - dy do.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Bs.

Bs. Tab.

Dr.



Vx. head - long, head - long, yeah — you think you're

B. Vx. head - long, head - long, out of con-trol.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Bs.

Bs. Tab.

Dr.

Vx. so strong, but there ain't no stop-ping, and there's no-thin' you, no-thin' you, no-thin' you can do a-bout it at all.

B. Vx. so strong, no-thin' you, no-thin' you, no-thin' you can do a-bout it at all.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Bs.

Bs. Tab.

Dr.

Vx.

Vx.

lec. tr. 1

lec. tr. 1 ab.

8va

21 22 22

feedback

lec. tr. 2

lec. tr. 2 ab.

3s.

3s. ab.

Dr.

ec. tr. 1

ec. tr. 1 ab.

ec. tr. 2

ec. tr. 2 ab.

3s.

3s. ab.

Dr.

phasing and wah-wah



phasing and wah wah

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Bs.

Bs. Tab.

Dr.

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Dr.



Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Bs.

Bs. Tab.

Dr.

C5

G/B

C

[D]

C5

G/B

[A]

8va

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Bs.

Bs. Tab.

Dr.

Vx. *Yeah yeah*

Elec. Gtr. 1 *8va*

Elec. Gtr. 1 Tab.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Bs.

Bs. Tab.

Dr.

A

G5

F#5

Vx. *al-right go.*

Elec. Gtr. 1 *8va*

Elec. Gtr. 1 Tab.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Bs.

Bs. Tab.

Dr.

Vx. And you're rush-ing head - long down the high - way, and you're rush-ing head - long out of

Vx. head - long, head - long,

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Bs.

Bs. Tab.

Dr.

Vx. con-trol, and you think you're so strong, but there ain't no stop-ping, there's no-thin', no-thin',

3. Vx. so strong.

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Bs.

Bs. Tab.

Dr.



Vx. Head - long,

B. Vx. *(whispered, Rush-in', rush-in',*

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Bs.

Bs. Tab.

Dr.

Vx. yeah, yeah, yeah.

B. Vx. rush-in', rush-in', rush-in', rush-in', rush-in', rush-in', rush-in',

Elec. Gtr. 1 *feedback*

Elec. Gtr. 1 Tab.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Bs.

Bs. Tab.

Dr.

Vx. Head-long,

B. Vx. head - long

Elec. Gtr. 1

Elec. Gtr. 1 Tab. 13 15 13 10 13 10

Elec. Gtr. 2

Elec. Gtr. 2 Tab. 7 5

Bs.

Bs. Tab. 0 3 0 2 3 0 2 3 0 2 3 0 2 3 0 3 0 0 3 0 0 3 0

Dr.

Free time

Vx. head - long. sampled and repeated backwards

B. Vx. head - long. Head-long

Elec. Gtr. 1 8va 13 13 14 10 10

Elec. Gtr. 1 Tab. 13 13 14 10 10

Elec. Gtr. 2

Elec. Gtr. 2 Tab. 7 5

Bs.

Bs. Tab. 0 3 0 0 0 3 0 0 0 0 0 3 0 3 0 10

Dr.

# The Miracle

Words & Music by  
Queen

(♩ = 92)

Cm

Ev-ery drop of rain that falls in Sa -

swept filter

pizzicato string sound

mellow pluck

Tambourine  
Electronic Metronome



Vx. *ha - ra De - sert says it all, it's a mi - ra - cle. All God's cre - a - tions great and small. the*

Kbd. 1 shimmer harp with delay

Kbd. 2

Kbd. 3 string pad

Kbd. 4

Bs.

Bs. Tab.

Dr.

Vx. *Gold - en Gate and the Taj Ma - hal, that's a mi - ra - cle.*

Kbd. 1

Kbd. 2

Kbd. 3

Kbd. 4

Bs.

Bs. Tab.



Vx.  $\text{D}^b$   $\text{C}^b6$   $\text{B}^b7$

Test-tube ba - bies be-ing born, Mo-thers, Fa-thers, dead and gone, it's a mi - ra - cle.

Kbd. 1  $\text{8vb}$   $\text{20}$

Kbd. 2

Kbd. 3

Kbd. 4

Pno.  $\text{rh}$   $\text{lh}$

Bs.

Bs. Tab.

Perc. Tambourine

Dr.

Vx. We're hav-ing a mi-ra - cle on earth. Mo-ther na - ture does it all for

B. Vx. We're hav-ing a mi-ra - cle on earth.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Kbd. 2

Kbd. 3

Bs.

Bs. Tab.

Perc.

Dr.



Eb7add4/Ab

Eb7add4/Bb

Eb7

Vx. mi-ra - cle. It's a mi-ra - cle, oh aah. It's a

B. Vx. It's a mi-ra - cle, oh aah.

B. Vx. Aah

Gtr. 3 reverse tape effect

Gtr. 3 Tab. 4 4 5

Kbd. 2

Kbd. 3

Bs. 4 4 4 4 6 6 6 6 11 11 13 13 13

Bs. Tab. 11 2 8

Perc.

Dr.

Ab

Vx. mi-ra - cle.

Gtr. 2 8 10 10 8 6 5 3

Gtr. 2 Tab. 3

Gtr. 3 fade out

Gtr. 3 Tab. 8 6 8 6 8 10 8 10 11 10 11 6 8 6 8 6 8 6 8 10 11 11 9 9 11 13

Bs. 6 8 6 8 6 6 6 6 8 6 8

Bs. Tab. 4 6 8 6 8 6 8 6 8 6 8

Perc.

Dr.

Vx. The one thing we're all waiting for is peace on earth, an end

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Kbd. 3

Bs.

Bs. Tab.

Dr.

Vx. to war. It's a mi-ra-cle we need, the mi-ra-cle.

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Kbd. 3

Bs.

Bs. Tab.

Perc.

Dr.

G<sup>b</sup>G<sup>b</sup>/A<sup>b</sup>G<sup>b</sup>/B<sup>b</sup>G<sup>b</sup>/D<sup>b</sup>A<sup>b</sup>11

239

Vx.

The mi-ra - cle

Gtr. 1

Gtr. 1  
Tab.

Gtr. 2

Gtr. 2  
Tab.

Gtr. 3

Gtr. 3  
Tab.

Gtr. Chr.

Gtr. Chr.  
Tab.

Kbd. 3

Bs.

Bs.  
Tab.

Perc.

Dr.

36

Vx. we're all wait - ing for \_\_\_\_\_ to - day. \_\_\_\_\_

B. Vx. for \_\_\_\_\_

Kbd. 3

Kbd. 4

Bs.

Bs. Tab.

Perc.

Dr.

Ab7 Db

39

1:39 Cm

Vx. If ev - ery leaf on ev - ery tree could

Kbd. 2

Kbd. 3

Kbd. 4

Bs.

Bs. Tab.

Perc.

Dr.

Ab

B<sup>7</sup>E<sup>b</sup>

241

Vx. tell a sto - ry, that would be a mi - ra - cle. If ev - ery child on ev - ery street had

Gtr. 1

Gtr. 1 Tab.

Kbd. 1

8vb

Kbd. 2

Kbd. 3

Kbd. 4

Bs.

Bs. Tab.

Perc.

Dr.



Vx. *clothes to wear and food to eat, — that's a mi - ra - cle. If*

Gtr. 1 *sim.*

Gtr. 1 Tab.

Kbd. 1

Kbd. 2

Kbd. 3

Kbd. 4

Bs.

Bs. Tab.

Perc.

Dr.

Vx. all God's peo - ple could be free to live in per - fect har - mo - ny, it's a mi - ra - cle.

Gtr. 1

Gtr. 1 Tab.

Gtr. Chr.

Gtr. Chr. Tab.

bd. 1

bd. 2

bd. 3

bd. 4

Bs.

Bs. Tab.

Perc.

Dr.

Vx. We're hav-ing a mi-ra - cle\_ on earth. Mo-ther na - ture does it all\_ for

B. Vx. We're hav-ing a mi-ra - cle\_ on earth.

Gtr. Chr. [Chords: Eb, Db, Ab]

Gtr. Chr. Tab. [Chords: Eb, Db, Ab]

Kbd. 1 [Chords: Eb, Db, Ab]

Kbd. 3 [Chords: Eb, Db, Ab]

Bs. [Chords: Eb, Db, Ab]

Bs. Tab. [Chords: Eb, Db, Ab]

Perc. [Chords: Eb, Db, Ab]

Dr. [Chords: Eb, Db, Ab]

swept filter

Vx. us. O - pen hearts and sur - ge-ry, Sun - day morn-ings with a cup of tea,

B. Vx. The won - ders of this world go on.

Kbd. 1 [Chords: Gb, Ab7/Gb]

Kbd. 2 [Chords: Gb, Ab7/Gb]

Kbd. 3 [Chords: Gb, Ab7/Gb]

Bs. [Chords: Gb, Ab7/Gb]

Bs. Tab. [Chords: Gb, Ab7/Gb]

Perc. [Chords: Gb, Ab7/Gb]

Dr. [Chords: Gb, Ab7/Gb]

swept filter

G<sup>b</sup>

A<sup>b</sup>7/G<sup>b</sup>

E<sup>b</sup>m7add4/A<sup>b</sup>

E<sup>b</sup>m7add4/B<sup>b</sup>

245

Vx.

Su - per Powers al - ways fight-ing but Mo - na Li - sa just keeps on smil-ing, it's a mi-ra - cle. It's a

Gtr. 1

Gtr. 1  
Tab.

Gtr. 2

Gtr. 2  
Tab.

Gtr. 3

Gtr. 3  
Tab.

Kbd. 1

Kbd. 2

Kbd. 3

Bs.

Bs.  
Tab.

Dr.

8va

16

16-19

16

14

8va

16

Vx. We're hav-ing a mi-ra - cle\_ on earth. Mo-ther na - ture does it all\_ for

B. Vx. We're hav-ing a mi-ra - cle\_ on earth.

Gtr. Chr.

Gtr. Chr. Tab.

Kbd. 1 swept filter

Kbd. 3

Bs.

Bs. Tab.

Perc.

Dr.

Vx. us. O - pen hearts and sur - ge-ry, Sun - day morn-ings with a cup of tea,

B. Vx. The won - ders of this world go on.

Kbd. 1 swept filter

Kbd. 2

Kbd. 3

Bs.

Bs. Tab.

Perc.

Dr.

g<sup>b</sup> A7/G<sup>b</sup> E<sup>b</sup>m7add4/A<sup>b</sup> E<sup>b</sup>m7add4/B<sup>b</sup> 245

Vx. Su - per Powers al - ways fight - ing but Mo - na Li - sa just keeps on smil - ing, it's a mi - ra - cle. It's a

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Kbd. 1

Kbd. 2

Kbd. 3

Bs.

Bs. Tab.

Dr.

The musical score is written for a band. The vocal line (Vx.) is in the key of B-flat major (three flats) and 4/4 time. The lyrics are: "Su - per Powers al - ways fight - ing but Mo - na Li - sa just keeps on smil - ing, it's a mi - ra - cle. It's a". The instrumental parts include three guitar tracks (Gtr. 1, 2, 3) with standard notation and tablature, three keyboard tracks (Kbd. 1, 2, 3), a bass line (Bs.), and a drum line (Dr.). The guitar parts feature various chords and techniques, including bends and slides. The keyboard parts provide harmonic support with chords and moving lines. The bass line follows the harmonic structure, and the drums provide a steady rhythm. The score is marked with various chords: g<sup>b</sup>, A7/G<sup>b</sup>, E<sup>b</sup>m7add4/A<sup>b</sup>, and E<sup>b</sup>m7add4/B<sup>b</sup>. The page number 245 is in the top right corner.

Vx.

mi-ra - cle.

It's a

mi-ra - cle.

Gtr. 1

Gtr. 1

Tab.

Gtr. 2

Tab.

Gtr. 3

Tab.

Kbd. 1

Kbd. 2

Kbd. 3

Bs.

Bs.

Tab.

Perc.

Dr.





Vx. Well, it's a mi-ra - cle, it's a mi-ra - cle.

B. Vx. It's a

Gtr. 1 (8va)

Gtr. 1 Tab. 20 21 20 20 20 9

Gtr. 2 fade in feedback

Gtr. 2 Tab. 7 7 7

Gtr. 3 fade in

Gtr. 3 Tab. 6 8 5

Kbd. 1

Kbd. 2

Kbd. 3

Bs.

Bs. Tab. 2 2 2 2 2 2 2 2 4 4 4 4 6 6 6 6 11 4 4 4 4 6 6 6 6 11

Perc.

Dr.

Vx. It's a mi-ra - cle.

Vx. mi-ra - cle, oh ahh.

Vx. Aah

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Kbd. 3

Bs.

Bs. Tab.

Perc.

Dr.

3:13 Eb Db

Vx. The one thing we're all wait - ing for is peace on earth and an

B. Vx. (spoken) The one thing we're all wait-ing for peace on earth

Kbd. 3 doubled with piano sound

Bs.

Bs. Tab.

Dr.

78

Chords:  $G^b$ ,  $D^b$ ,  $B^b m7$ ,  $E^b 11$ ,  $C7/E$ ,  $Fm$

Vx. end to war, it's a mi-ra-cle we need, the mi-ra-cle.

B. Vx. end to war.

Gtr. 1 *fade in*

Gtr. 1 Tab. 9 9 7 6-8

Gtr. 3 8 9 10

Kbd. 3 + 8va

Bs. 2 2 4 6 4 6 6 6 8 6 8 7 8 8 3

Dr. H

79

Chords:  $G^b$ ,  $G^b/A^b$ ,  $G^b/B^b$ ,  $G^b/D^b$ ,  $A^b 11$

B. Vx. The mi-ra - cle.

Gtr. 1 6 6 8 8 10 8 10 8 6 6 13

Gtr. 1 Tab. 6 6 8 8 10 8 10 8 6 6 13

Gtr. 2 *harmonizer, sounds one octave higher* *tr* 11 13 14 16 16 19 20 23

Gtr. 2 Tab. 11 13 14 16 16 19 20 23

Gtr. 3 *harmonizer, sounds one octave higher* *tr* 7 9 11 13 13 14

Gtr. 3 Tab. 7 9 11 13 13 14

Kbd. 3 - 8va

Bs. 2 2 2 2 4 4 4 4 6 6 6 6 9 9 9 9 9 16 11 13 15 13

Dr. H

Vx. Peace on earth and end to war to - day.

B. Vx. war

Gtr. 1

Gtr. 1 Tab.

Kbd. 3

Kbd. 4 flappy bass synth. 8vb

Bs.

Bs. Tab.

Perc.

Dr.

Electronic Metronome


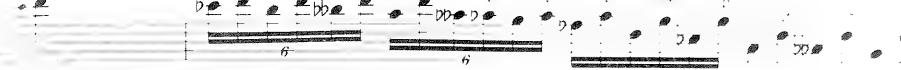
Gtr. 1 fret noise


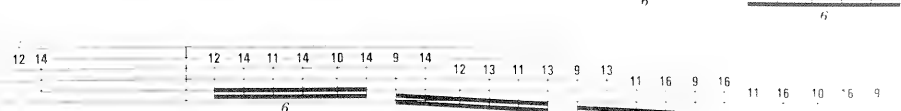
Gtr. 1 Tab.



Kbd. 4 8vb

Perc.

Dr.

Gr:  

Gr: TAB  

Kbd:  

Dr. 

Gtr.: *8: a*  
 Gtr.: *16 19 16 19 18 20 19 21 18 6 12*  
 Tab.: *7 0*  
 Kbd.: *8: b*

*Sca*

The musical score consists of three staves. The top staff is for guitar, written in treble clef with a key signature of two flats (B-flat and E-flat) and a time signature of 5/8. It features a melodic line with various accidentals and ties. The middle staff is labeled 'TAB' and contains fret numbers (14, 15, 17, 12, 14, 12, 12, 12, 14, 15, 17, 12, 14, 12, 9, 12, 14, 15, 17, 12, 14, 17, 19, 12, 14, 12, 9, 12, 14, 17, 19) indicating fingerings or positions. The bottom staff is for bass, written in bass clef with a key signature of two flats (B-flat and E-flat). It provides a harmonic accompaniment with sustained notes and some movement.

100

254

(8va)

Gtr. 1

Gtr. 1  
Tab.

Kbd. 4

Dr.

(8vb)

102

4:15

(♩ = 92)

fade in.....

Vx.

B. Vx.

That time will come, one day you'll see,

That time will come, one day you'll see,

fade out.....

backing continues (♩ = 96)

Gtr. 1

Gtr. 1  
Tab.

Kbd. 4

Dr.

(8vb)

(fade in).....

Vx. when we can all \_\_\_\_\_ be

B. Vx. when we can all \_\_\_\_\_ be

(fade out).....

Gtr. 1

Gtr. 1 Tab.

Kbd. 4 (8vb)

Dr.

106

all (♩ = 92)

Db

Eb7/Db

Ab/C

Gb

repeat to fade

Vx. friends. That time will come, \_\_\_\_\_ one day you'll see, \_\_\_\_\_ when we can all \_\_\_\_\_ be

B. Vx. friends. That time will come, \_\_\_\_\_ one day you'll see, \_\_\_\_\_ when we can all \_\_\_\_\_ be

8va

Gtr. 3

Gtr. 3 Tab.

Kbd. 3

1st time only

8vb

Kbd. 4

Bs.

Bs. Tab.

Dr.

# I'm Going Slightly Mad

Words & Music by  
Queen

(♩ = 116)  
Dm

Score for *I'm Going Slightly Mad* by Queen. The score is written for a 4/4 time signature with a tempo of 116 beats per minute (♩ = 116). The key signature is D minor (Dm).

The score includes parts for:

- Voice
- Backing Vocals
- Guitar 1 (Electric)
- Guitar 1 Tablature
- Guitar 2 (Electric)
- Guitar 2 Tablature
- Guitar 3 (Electric)
- Guitar 3 Tablature
- Keyboard
- Piano
- Bass (5-String)
- Bass Tablature
- Drums

The score features a "voice sample" in the Keyboard part, which includes the lyrics "I'm going slightly mad". The Bass part includes a sequence of notes: B, E, A, D, G. The Drums part includes a "Shaker" and "Wind chimes" section.



Vx. *b* *Dm* *Em7dim5*

When the out-side temp - 'ra-ture ri - ses — and — the mean-ing is oh so  
I'm one card short of a full deck, I'm — not quite the shill-ing,

Gtr. 3  
Gtr. 3  
Tab.

Kbd.

Bs.  
Bs.  
Tab.

Shaker doubles Hi-hat throughout

Dr.

Vx. *C#dim/E* *Dm* *Em7dim5*

clear, one thou - sand and one yel-low daf - fo - dils be - gin to dance in front of  
one wave — short of a ship-wreck, I'm not my us - ual

Gtr. 3  
Gtr. 3  
Tab.

Kbd.

Bs.  
Bs.  
Tab.

Dr.

Vx. you, oh dear. Are they trying to tell you some-thing? You're  
top bill - ing, I'm com - ing down with a fe - ver,

B. Vx. 2nd time  
Ooh

Gtr. 3

Gtr. 3  
Tab.

Kbd.

Bs.

Bs.  
Tab.

Dr.

Vx. miss - ing that one fi - nal screw, you're sim - ply not in the pink my dear,  
I'm real - ly out to sea, this ket - tle is boil - ing o - ver

B. Vx. Ooh

Gtr. 3

Gtr. 3  
Tab.

Kbd.

Bs.

Bs.  
Tab.

Dr.

Vx.  to be hon-est — you have-n't got a clue.  
I think I'm a ba-na-na tree. oh dear

B. Vx. 

Gtr. 3 

Gtr. 3  Tab. 

Kbd. 

Bs. 

Bs.  Tab. 

Dr. 

0:49  
2:02

D

Dmdim5

Em7dim5

D

Dmdim5

Em7dim5

Vx.  I'm go-ing slight-ly mad, I'm go-ing slight-ly mad,

Gtr. 3 

Gtr. 3  Tab. 

Kbd. 

Bs. 

Bs.  Tab. 

Dr. 

Vx. *F* *Em*  
it fi - nal - ly hap - pened, hap - pened, it fi - nal - ly hap - pened, ooh oh,  
uh huh,

Gtr. 3

Gtr. 3 Tab.

Kbd.

Bs.

Bs. Tab.

Dr.

Vx. *F* *Bdim/Ab*  
it fi - nal - ly hap - pened. I'm slight - ly mad. \_\_\_\_

Gtr. 3

Gtr. 3 Tab.

Kbd.

Bs.

Bs. Tab.

Dr.

1. Gm6

Dm

Vx. (Oh dear!) laughter

Gtr. 3

Gtr. 3 Tab.

Kbd.

Bs.

Bs. Tab.

Dr.

2 25.

2. Gm7

Dm

D

(Oh dear!)

Vx.

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

Kbd.

Bs.

Bs. Tab.

Dr.

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Kbd.

Bs.

Bs. Tab.

Dr.

distortion

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Kbd.

Bs.

Bs. Tab.

Dr.

clean sound

8va



263

B. Vx.

Bdim/A<sup>b</sup> Gm7 Dm

Ooh ooh aah aah ooh ooh aah aah

Gr. 2 (8va)

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Kbd.

Bs.

Bs. Tab.

Dr.

88

Vx. **F#7** **G**  
I'm knit-ting with on - ly one nee-dle, \_ un - ra-vel-ling fast it's true,

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Kbd.

Bs.

Bs. Tab.

Dr.

92

Vx. I'm driv - ing on - ly three wheels these days, but my dear how a - bout you?

Gtr. 3

Gtr. 3 Tab.

Kbd.

Bs.

Bs. Tab.

Dr.

95

Gtr. 3

Gtr. 3 Tab.

Kbd.

Bs.

Bs. Tab.

Dr.

A9 A7 B9 B7



Vx. E Emdim5 F#m7dim5 E Emdim5 F#m7dim5

I'm go-ing slight - ly mad, I'm go-ing slight - ly mad, it fi - nal - ly

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

Kbd.

Bs.

Bs. Tab.

Dr.

103

Vx. G F#m G

hap-pened, it fi - nal - ly hap-pened, oh yes, it fi - nal - ly hap - pened.

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

Kbd.

Bs.

Bs. Tab.

Dr.

Vx. *C#dim/Bb* *Am7* *C#dim/Bb*  
I'm slight - ly mad! Just ve - ry slight - ly mad!

B. Vx. Mad

Gtr. 1  $\ominus$

Gtr. 1 Tab. 8 9 8 7 8

Gtr. 2 *8va*

Gtr. 2 Tab. 14 15

Gtr. 3

Gtr. 3 Tab. 3 3 4 5 3 3 4 5

Kbd.

Bs. *8va*

Bs. Tab. 3 3 3 6 12 14 - 15 14 - 12 14 10 17 14 - 15 17 - 15 14 - 15 - 18 - 15 14 - 15 - 17 15 14 - 15 - 18 - 15 14 - 15

Dr.

Am7

Em

Vx. 

And there you have it!

B. Vx. 

Gr. 1 

Gr. 1 Tab. 

Gr. 2 

Gr. 2 Tab. 

Gr. 3 

Gr. 3 Tab. 

Kbd. 

Bs. 

Bs. Tab. 

Dr. 

268

delay (approx. 2 secs.)

*sim.*

Str. 1

Str. 1  
Tab.

Kbd.

Pno.

Bs.

Bs.  
Tab.

Dr.

8vb

tremolo picking

Kbd.

Bs.

Bs.  
Tab.

Dr.

# The Invisible Man

Words & Music by  
Queen

(♩ = 120)

[C]

F

Voice: *whispered* I'm the in - vi - si - ble man, I'm the in - vi - si - ble man. In - cre - di - ble how you can

Backing Vocals:

Guitar 1 Electric, Guitar 1 Tablature, Guitar 2 Electric, Guitar 2 Tablature, Guitar 3 Electric, Guitar 3 Tablature:

Keyboard 1, Keyboard 2:

Keyboard 3: *orchestral hit* *flanged noise*

Keyboard 4: *synth. brass*

Keyboard 5, Keyboard 6:

Bass, Bass Tablature:

Percussion: Crash Cymbal, Electronic Hi Hat, Electronic Snare, Electronic Bass Drum

Drums:

Vx. *c* [c] see right through me.

Kbd. 3

Kbd. 4

Kbd. 5

Kbd. 6

Dr.

bass synth.  
8vb throughout

bass synth.  
8vb throughout

Vx. When you

B. Vx. (growl) Fred-die Mer - cu-ry!

Kbd. 5

Kbd. 6

Dr.

Vx. hear a sound that you just can't place, feel some-thing move that you

B. Vx.

Kbd. 3 oboe/bassoon sound 8vb

Kbd. 5

Kbd. 6

Dr.

Vx. just can't place. When some-thing sits on the end of your bed, don't

Kbd. 3

Kbd. 5

Kbd. 6

Dr.

Vx. turn a - round when you hear me tread.

B. Vx. (sung) I'm the in - vi - si - ble man. I'm the in

(whispered)

orchestral hit

Kbd. 3

Kbd. 4

Kbd. 5

Kbd. 6

Bs.

Bs. Tab.

Dr.

Vx. In - cre-di-ble how you can see right through me.

B. Vx. - vi-si-ble man.

Kbd. 3 flanged noise

Kbd. 4

Kbd. 5

Bs.

Bs. Tab.

Perc. Crash Cymbal

Dr.

[C]

Vx. It's cri-mi-nal

B. Vx. I'm the in - vi-si-ble man, I'm the in - vi-si-ble man.

Kbd. 3 orchestral hit

Kbd. 4

Kbd. 5

Bs.

Bs. Tab.

Perc. El. Snare

Dr.



[illegible]

0 59

Vx. Now I'm in your room, and I'm reverb

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Kbd. 4

Kbd. 6

Bs.

Bs. Tab.

Perc.

Dr.

Vx. in your bed, and I'm in your life, and I'm in your head. Like the

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Kbd. 6

Bs.

Bs. Tab.

Perc.

Dr.

Vx. C. I. A. or the F. B. I., you'll ne-ver get close, ne-ver take

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Kbd. 3 square lead

Kbd. 4

Kbd. 6

Bs.

Bs. Tab.

Perc.

Dr.

me a-live. In - cre-di-ble

I'm the in vi-si-ble man. I'm the in - vi-si-ble man.

orchestral hit

El. Snare

F/C C

how you can see right through me.

I'm the in -

flanged strings

Vx. It's cri-mi-nal how I can

B. Vx. - vi-si-ble man, I'm the in - vi-si-ble man.

Gtr. 3

Gtr. 3 Tab.

Kbd. 3 flanged noise

Kbd. 4

Kbd. 5

Bs.

Bs. Tab.

Perc.

Dr.

Vx. see right through you. Hah, hah, hah, hel - lo.

B. Vx. (child-like falsetto) Pro - fes - sor

Gtr. 3

Gtr. 3 Tab.

Kbd. 3

Kbd. 4 flanged choir and strings

Bs.

Bs. Tab.

Dr.



Vx. boy or a girl. No - one knows what I've been through, let my flag unfurl. Swore I'd

B. Vx. girl.

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

Vx. E make my mark, from the edge of the world, from the

B. Vx. from the

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

overdub

Bs.

Bs. Tab.

Dr.



Vx. edge of the world, from the edge of the world. *echo*

B. Vx. edge of the world,

Gtr. 2 *echo*

Gtr. 2 Tab.

Gtr. 3 *echo*

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

2 05  
[C]

B. Vx.

Gtr. 1

Gtr. 1  
Tab.

Gtr. 2

Gtr. 2  
Tab.

Gtr. 3

Gtr. 3  
Tab.

Bs.

Bs.  
Tab.

Dr.

ad lib. slides

Brian

3. Vx. — May, Brian May!

Gr. 1 *8va* *sim.*

Gr. 1 Tab. 14 17-17-17-16 (17) 19-17(17) 19-17(17) 19-17 19-17-19-17-19-17 19-17-19-17-19-17 19-17-19-17-19-17 20

Gr. 2

Gr. 2 Tab. 10 10 10 10

Kbd. 5

Kbd. 6

Dr.

(8va)

Gr. 1

Gr. 1 Tab. 20-19-18-17 20-19-18-17 20-19-18-17 20-19-18-18-17 20-19-18 17-17 20-19-18-17 20-19-18-17 20-19-18-17 20-20-19-18-17 17-17 20

Kbd. 3 traffic-like sound f/x

Kbd. 5

Kbd. 6

Dr.



(8va)

Gtr. 1

Gtr. 1 Tab.

Kbd. 5

Kbd. 6

Dr.

(8va)

Gtr. 1

Gtr. 1 Tab.

oboe bassoon sound

Kbd. 3

Kbd. 5

Kbd. 6

Dr.

(8va)

Gtr. 1

Gtr. 1 Tab.

Kbd. 3

Kbd. 5

Kbd. 6

Dr.

Vx. *(8va)* Now I'm on your track and I'm

Gtr. 1 *echo dissolve*

Gtr. 1 Tab. 20-19-18-17 20-18-17 21-19-18-17 20-19-18-17 20-18

Kbd. 3 *(8vb)*

Kbd. 5

Kbd. 6

Dr.

Vx. in your mind, and I'm on your back but don't look be-hind. I'm your

Gtr. 1

Gtr. 1 Tab. 8-10-8 10-8-10 7-10

Kbd. 3 *(8vb)*

Kbd. 4 synth. brass

Kbd. 5

Kbd. 6

Dr.

Vx. mean - est thought, I'm your dark - est fear, but I'll ne-ver get caught, can't

Gtr. 1

Gtr. 1 Tab. 10 12 12 12

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab. 10 10 10 10 10 10 10 10

Kbd. 5

Kbd. 6

Dr.

C C/B♭

Vx. shake me, shake me dear. In - cre di ble

B. Vx. I'm the in - vi-si-ble man, I'm the in - vi-si-ble man.

orchestral hit

Kbd. 3

Kbd. 4

Kbd. 5

Kbd. 6

Bs.

Bs. Tab. 3 3 3 3 3 3 3 3 1 1 1 1 1 1 1 1

Per. El. Snare

Dr.

Vx. how you can see right through me. Watch me now! I'm the in -

Vx. I'm the in -

flanged noise

Bd. 3

Bd. 4

Bd. 5

Bs.

Bs.

Bs.

Perc.

Dr.

Vx. - vi-si-ble man, I'm the in - vi-si-ble man. It's cri-mi-nal how I can

Vx. - vi-si-ble man, I'm the in - vi-si-ble man.

Gr. 3

Gr. 3

Gr. 3

orchestral hit

flanged noise

Bd. 3

Bd. 4

Bd. 5

Bs.

Bs.

Bs.

Perc.

Dr.

Vx. see right through you. Look at me, look at me.

Gtr. 3

Gtr. 3 Tab.

Kbd. 3

Kbd. 4

Kbd. 5

Kbd. 6

Bs.

Bs. Tab.

Perc.

Dr.

B. Vx. R-r-ro - ger Tay - lor!

Kbd. 3 flanged strings

Kbd. 4

Kbd. 5

Kbd. 6

Dr.

Vx.  Shake me, shake me, shake me dear.

Gtr. 3 

Gtr. 3 Tab. 

bd. 5 

bd. 6 

El. Hi-Hat 

Perc. 

Dr. 

oboe, bassoon sound 

8vb 

bd. 4 

flanged strings 

bd. 5 

bd. 6 

Crash Cymbal 

Perc. 

Dr. 

bd. 2 

scratch f/x 

bd. 3 

(8vb) 

bd. 5 

bd. 6 

El. Hi-Hat 

Perc. 

Dr. 



B. Vx. 

(vocal sample) Sh-shake.

Kbd. 1  noise, chromatic gliss.

Kbd. 2 

Kbd. 3 

Kbd. 5 

Kbd. 6 

Perc.  Crash Cymbal

Dr. 

B. Vx.  fade

shake.

Kbd. 1  satellite sound f x  
8va

Kbd. 3  8vb

Kbd. 5 

Kbd. 6 

Perc.  Crash Cymbal

Dr. 

B. Vx.

(vocal sample) Ha! ~  
tremolo rate = ♩

Gr. 3

Gr. 3  
Tab.

Kbd. 1

8va

Kbd. 3

(8vb)

Kbd. 4

flanged strings

Kbd. 5

Kbd. 6

El. Hi-Hat

Perc.

Dr.

Gr. 3

Gr. 3  
Tab.

Kbd. 5

Kbd. 6

Perc.

Dr.



# Hammer To Fall

Words & Music by  
Brian May

(♩ = 128)

A D/A A D/A A D/A E/A

Score for *Hammer To Fall* (4/4 time, 128 bpm).

**Voice**

**Backing Vocals**

**Guitar 1 (Electric)**

**Guitar 1 Tablature**

**Guitar 2 (Electric)**

**Guitar 2 Tablature**

**Guitar 3 (Electric)**

**Guitar 3 Tablature**

**Guitar 4 (Electric)**

**Guitar 4 Tablature**

**Keyboard**

**Bass**

**Bass Tablature**

**Percussion**

**Drums**

**Electronic Snare**

0:08

A D/A A D/A A D/A Eadd4 A

Yeah!

This system contains measures 1 through 8 of the piece. The vocal line begins with 'Yeah!' on a quarter note. The guitar parts feature a mix of chords and single notes, with specific fingerings indicated. The bass line provides a steady accompaniment, and the drum line shows a consistent rhythmic pattern.

0:16

D/A A D/A A D/A E/A Eadd4 A

Here we stand and here we fall, his - to - ry won't care at all.

Guitar 3 doubles

This system contains measures 9 through 16. The vocal line continues with the lyrics 'Here we stand and here we fall, his - to - ry won't care at all.' The guitar part for measure 13 includes the instruction 'Guitar 3 doubles'. The bass line and drum line continue their respective parts from the previous system.

Vx.  Yeah! \_\_\_\_\_ We're just wait-ing for the ham-mer to fall. \_\_\_\_\_ Yeah!

B. Vx.  Comes to you \_\_\_\_\_ as \_\_\_\_\_ to \_\_\_\_\_ us all. \_\_\_\_\_


Gr. 4 


Gr. 4 Tab. 

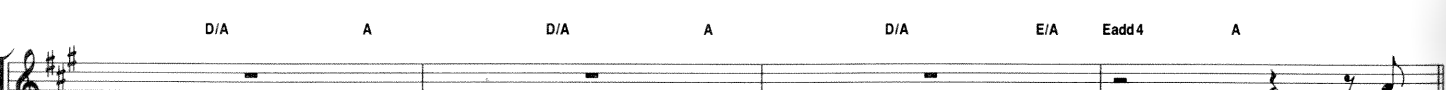
Bs. 


Bs. Tab. 


Dr. 


Vx.  Oh

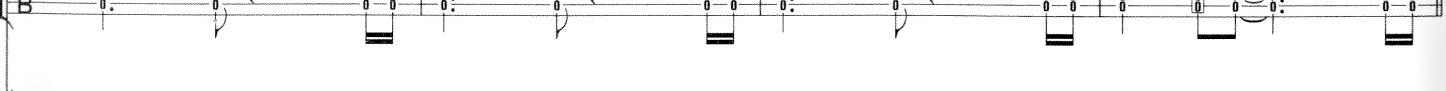
Gr. 4 

Gr. 4 Tab. 

Bs. 

Bs. Tab. 

Perc. 

Dr. 

D/A A D/A A D/A E/A Eadd4 A

Chords: D/A A D/A A D/A E/A Eadd4 A

Vx. ev - ery night and ev - ery day, a lit - tle piece of you is fall - ing a - way. But

Gtr. 2

Gtr. 2 Tab.

Gtr. 4

Gtr. 4 Tab.

piano sound  
8va throughout

Kbd.

Bs.

Bs. Tab.

Perc.

Dr.

Chords: D/A A D/A A D/A E/A Eadd4 A

Vx. lift your face the west-ern way, build your mus-cle as your bo - dy de - cays. Yeah!

Gtr. 4

Gtr. 4 Tab.

Kbd.

Bs.

Bs. Tab.

Perc.

Dr.

A E/A D/A A

Vx. Yeah! \_\_\_\_\_ Let the an-aes-the-tic co-ver it all. \_\_\_\_\_

B. Vx. Toe your line and play their game.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

Detailed description: This system contains measures 1 through 4 of the musical score. The vocal line (Vx.) has a melodic line starting on a whole note in measure 1, followed by eighth notes in measures 2 and 3, and a quarter note in measure 4. The backing vocal line (B. Vx.) provides harmonic support with chords and some melodic fragments. The guitar (Gtr. 4) and bass (Bs.) lines feature a rhythmic pattern of eighth notes. The drum line (Dr.) has a consistent bass drum and snare pattern. Chord symbols A, E/A, D/A, and A are placed above the first four measures.

E/A D/A A

Vx. You know it's time for the ham-mer to fall. \_\_\_\_\_ Yeah!

B. Vx. Till one day they call your name.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

Detailed description: This system contains measures 5 through 8 of the musical score. The vocal line (Vx.) continues the melody from the previous system. The backing vocal line (B. Vx.) has a more active role with some melodic lines. The guitar (Gtr. 4) and bass (Bs.) lines maintain the eighth-note rhythmic pattern. The drum line (Dr.) continues the established rhythm. Chord symbols E/A, D/A, and A are placed above measures 5, 6, and 7 respectively.

D/A

A

D/A

A

D/A

E/A

Eadd4

A

Gtr. 1  
 Gtr. 1 Tab.  
 Gtr. 4  
 Gtr. 4 Tab.  
 Bs.  
 Bs. Tab.  
 Perc.  
 Dr.

1:31

E

F#m7

E/G#

A

D

A

Vx.  
 B. Vx.  
 Gtr. 2  
 Gtr. 2 Tab.  
 Gtr. 4  
 Gtr. 4 Tab.  
 Bs.  
 Bs. Tab.  
 Dr.

Rich or poor\_ or fa - mous for your truth, it's all the same. Yeah, Yeah.  
 Ooh ooh ooh ooh, oh no,

clean sound  
 let ring

G D/F# G D E F#m E/G#

Vx. Oh! Lock your door, but rain is pour - ing through

Vx. oh no. Ooh ooh ooh

tr. 2

tr. 2 Tab. 5 3 3 3 2 3 3 2 0 0 0 0 1 2 4 2 2

tr. 4

tr. 4 Tab. 6 7 6 3 2 3 3 3 0 0 2 2 2 4

Bs.

Bs. Tab. 5 5 4 4 5 5 7 0 0 0 0 2 2 2 2 2 4

Dr.

A D E

Vx. your win - dow pane. Yeah!

Vx. ooh, oh no.

tr. 2

tr. 2 Tab. 4 6 6 6 4 4 6 7 5 3 5 4 4 5 4

tr. 3

tr. 3 Tab. 7 7 7 7 7 7 7 7

tr. 4

tr. 4 Tab. 4 4 5 5 7 7 7 7 7 7 7 7

Bs.

Bs. Tab. 4 4 6 6 4 4 4 5 5 5 5 7 7 7 7 7 7

Dr.


Vx. 


Gtr 2 


Gtr 3 


Bs. 


Dr. 

Vx. 

Gtr 1 

Guitar 3 doubles 

Bs. 

Dr. 



298

(8va)

Gr. 1

Gr. 1 Tab.

Gr. 4

Gr. 4 Tab.

Bs.

Bs. Tab.

Dr.

(8va)

A

B

E

Gr. 1

Gr. 1 Tab.

Gr. 4

Gr. 4 Tab.

Bs.

Bs. Tab.

Dr.

Gr. 1 (8va)

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Gr. 4

Gr. 4 Tab.

Bs.

Bs. Tab.

Dr.

Gr. 2

Gr. 2 Tab.

Gr. 4

Gr. 4 Tab.

Bs.

Bs. Tab.

Dr.

Gtr. 2

Gtr. 2 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

Measures 1-4 of the first system. Gtr. 2 and Gtr. 4 have complex melodic lines with many accidentals. Bass has a steady eighth-note pattern. Drums have a simple rhythmic pattern.

2:33

A E/A D/A A

Ooh

Gtr. 2

Gtr. 2 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

Measures 5-8 of the second system. A vocal line 'Ooh' is written above the Gtr. 2 staff. Chord symbols A, E/A, D/A, and A are written above the Gtr. 2 staff. Gtr. 2 and Gtr. 4 have complex melodic lines with many accidentals. Bass has a steady eighth-note pattern. Drums have a simple rhythmic pattern.

B. Vx.

Ooh

Gtr. 2

Gtr. 2 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

*let ring*

A

B. Vx.

Gtr. 2

Gtr. 2 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

For

Vx.

we who grew up tall and proud, in the sha-dow of the mush-room cloud. Con -

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Kbd.

Bs.

Bs. Tab.

Dr.

Vx. D/A A D/A A D/A E/A A

- vinced our voi - ces can't be heard, we just want to scream it loud-er and loud-er and loud - er

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Kbd.

Bs.

Bs. Tab.

Dr.

3:09

E/A D/A A

Vx. and ... Ah just sur-ren-der and it won't hurt at all. Oh no!

B. Vx. What the hell we fight - ing for?

Guitar 3 doubles

Gtr. 4

Gtr. 4 Tab.

Kbd.

Bs.

Bs. Tab.

Dr.

Vx.  Yeah! While you're wait-ing for the ham-mer to, ham-mer to fall.

B. Vx.  Just got time to say your prayers.

Gtr. 4 

Gtr. 4 Tab. 

Kbd. 

Bs. 

Bs. Tab. 

Dr. 

Vx.  Hey! Yes! It's go-ing to fall right?

Gtr. 4 

Gtr. 4 Tab. 

Bs. 

Bs. Tab. 

Dr. 

Vx.  Hang on. You know. Yeah ham-mer to fall.

Gtr. 4 

Gtr. 4 Tab. 

Bs. 

Bs. Tab. 

Dr. 



8va

Ooh

A - ha!

Hey!

Uh!

Woo!



Vx.  Yeah! While you're wait-ing for the ham-mer to, ham-mer to fall.

B. Vx.  Just got time to say your prayers.

Gtr. 4 

Gtr. 4 Tab. 

Kbd. 

Bs. 

Bs. Tab. 

Dr. 

Vx.  Hey! Yes! It's go-ing to fall right?

Gtr. 4 

Gtr. 4 Tab. 

Bs. 

Bs. Tab. 

Dr. 

Vx.  Hang on. You know. Yeah ham-mer to fall.

Gtr. 4 

Gtr. 4 Tab. 

Bs. 

Bs. Tab. 

Dr. 

D/A

A

D/A

A

D/A

E/A

A

8va

Ooh

A - ha!

Sheet music for the first system, featuring vocal lines (Vx) and guitar parts (Gtr 2, Gtr 4, Bx, Dr). The vocal line includes the lyrics "Ooh" and "A - ha!". The guitar parts include tablature (TAB) and standard notation. The bass line (Bx) and drum line (Dr) are also present.

D/A

A

D/A

A

D/A

E/A

A

Hey!

Uh!

Woo!

Sheet music for the second system, featuring vocal lines (Vx) and guitar parts (Gtr 4, Gtr 4 Tab, Bx, Dr). The vocal line includes the lyrics "Hey!", "Uh!", and "Woo!". The guitar parts include tablature (TAB) and standard notation. The bass line (Bx) and drum line (Dr) are also present.

Vx. *echo*  
Ha! Hey! Ooh We're gon -

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Perc.

Dr.

Chords: D/A, A, D/A, A, D/A

Vx.  
- na have a good time, oh ba - by. Yeah! Yeah!

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Perc.

Dr.

Chords: E/A, A, D/A, A, D/A, A

Vx. *A* While you're wait-ing for the ham-mer to fall.

Gtr. 4 *feedback*

Gtr. 4 Tab.

Bs.

Bs. Tab.

Perc.

Dr.

Vx. (spoken) Give it to me one more time!

Gtr. 4 *feedback*

Gtr. 4 Tab.

Bs.

Bs. Tab.

Perc.

Dr.

# Friends Will Be Friends

Words & Music by  
Freddie Mercury, John Deacon

(♩ = 74)

Chords: G B7 Em G7

Voice

Backing Vocals

Guitar 1 (Electric)

Guitar 1 Tablature

Guitar 2 (Electric)

Guitar 2 Tablature

Keyboard 1

strings

Keyboard 2

Piano

Bass

Bass Tablature

Percussion

Tambourine

Drums

C F C G D/F# Em Bm7 G

Vx. An-oth-er red let-ter day, so the pound has dropped and the child-ren are cre-at - ing.

Gtr. 1

Gtr. 1 Tab. 3 5 5 5 5 12 13 12 17 18 17 15 13 15

Kbd. 1

Pno.

Bs.

Bs. Tab. 3 0 2 3 3 3 5 4 2 4 5

Perc.

Dr.

C Am D C/D Bm/D Am/D G B7

Vx. The oth-er half ran a-way tak-ing all the cash and leav-ing you with the lum - ber. Got a pain in the chest, doc-tors are on strike,

Gtr. 2

Gtr. 2 Tab. 3 4 5 2 4 4

Pno.

Bs.

Bs. Tab. 3 5 7 7 5 5 5 5 5 5 0 5 5 5 5 5 5 5 2

Perc.

Dr.



Vx. *Em7* *G7* *Am* *D7*  
what you need is a rest. It's not ea - sy love, but you got friends you can trust.

Gtr. 2 *let ring*  
Gtr. 2 Tab.  
Pno.  
Bs.  
Bs. Tab.  
Perc.  
Dr.

0.35  
C A/C# G Em D B7/D#  
Vx. Friends will be friends, when you're in need of love they give you care and at - ten - tion. Friends will be friends, when you're  
B. Vx. Friends will be friends. Friends will be friends.  
Gtr. 2  
Gtr. 2 Tab.  
Kbd. 2 *fat analogue strings: marcato*  
Pno.  
Bs.  
Bs. Tab.  
Perc.  
Dr.

Em

B7/D#

G/D

A/C#

C

D

311

Vx. through with life, and all hope is lost, hold out your hand, 'cause friends will be friends right till the end.

Gr. 2

Gr. 2 Tab.

Kbd. 2

Pno.

Bs.

Bs. Tab.

Perc.

Dr.

0:58

G

B7

Em

G7

C

Am

Vx.

Gr. 1

Gr. 1 Tab.

Kbd. 1

Pno.

Bs.

Bs. Tab.

Perc.

Dr.





Em G7 Am7 D

Vx. with-out him in your way. It's so ea - sy now, 'cause you got friends you can trust.

Gr. 2

Gr. 2 Tab.

Pno.

Bs.

Bs. Tab.

Perc.

Dr.

overdubs (octave higher)

1 3 4

C A/C# G Em D B7/D#

Vx. Friends will be friends, when you're in need of love they give you care and at-ten - tion. Friends will be friends, when you're

B. Vx. Friends will be friends.

Gr. 2

Gr. 2 Tab.

Kbd. 2

Pno.

Bs.

Bs. Tab.

Perc.

Dr.

Vx. through with life, and all hope is lost, hold out your hand 'cause friends will be friends, (spoken) (right to the ve-ry end)

B. Vx. Friends will be friends.

Gtr. 2

Gtr. 2 Tab. 7 6 5 4 3

Kbd. 2

Pno.

Bs.

Bs. Tab. 7 6 8 5 5 4 4 3 3 3 3 3 5 3 5

Perc.

Dr.

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Bs.

Bs. Tab.

Perc.

Dr.

D

G 1:57

Fadd9

C

Bb

Vx. right till the end.

Gtr. 2 let ring

Gtr. 2 Tab. use thumb for bass notes

Kbd. 2

Bs.

Bs. Tab. 5 5 17 5 3 3 1

Perc.

Dr.

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Pno.

Bs.

Bs. Tab.

Perc.

Dr.

Str. 1

Str. 1 Tab.

Str. 2

Str. 2 Tab.

Bs.

Bs. Tab.

Perc.

Dr.

2:10

G

D/F#

Em

Bm

G

C

Am

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Pno.

Bs.

Bs. Tab.

Perc.

Dr.

Vx.

B. Vx.

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Kbd. 1

Pno.

Bs.

Bs. Tab.

Perc.

Dr.

Vx.

B. Vx.

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Kbd. 1

Pno.

Bs.

Bs. Tab.

Perc.

Dr.

Am7 D C A7/C#

Vx. ea - sy now, 'cause you got friends you can trust. Friends will be friends, when you're in

3 Vx. Friends will be friends.

Gtr. 1

Gtr. 1 Tab. 10 8 12 14

Gtr. 2 *let ring*

Gtr. 2 Tab. 0 3 0 1 2 3 0 1 2 7 7 7 7 7 7 7 3 4

Kbd. 1

Pno.

Bs.

Bs. Tab. 7 5 7 7 7 7 5 5 5 5 5 5 5 5 5 5 3 3 3 3 4 4 4 4

Perc.

Dr.



Vx.

need of love they give you care and at-ten - tion. Friends will be friends, when you're through with life, and all hope is lost, hold

B. Vx.

Friends will be friends.

Gtr. 1

8va

Gtr. 1

Tab.

Gtr. 2

Gtr. 2

Tab.

Kbd. 2

Pno.

Bs.

Bs.

Tab.

Perc.

Dr.

Vx.

B. Vx.

Gtr. 1

Gtr. 1

Tab.

Gtr. 2

Gtr. 2

Tab.

Kbd. 2

Pno.

Bs.

Bs.

Tab.

Perc.

Dr.

G/D

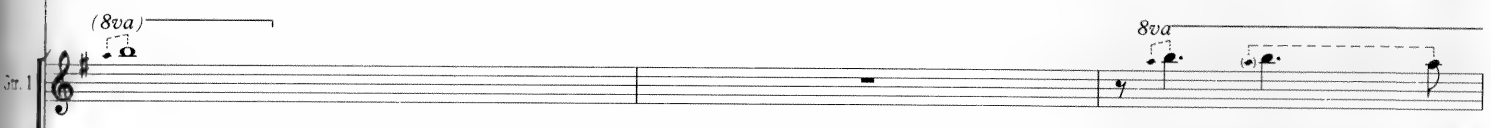
C

D

319

Vx.  out your hand. Friends will be friends right till the end.

3 Vx.  Friends will be friends.

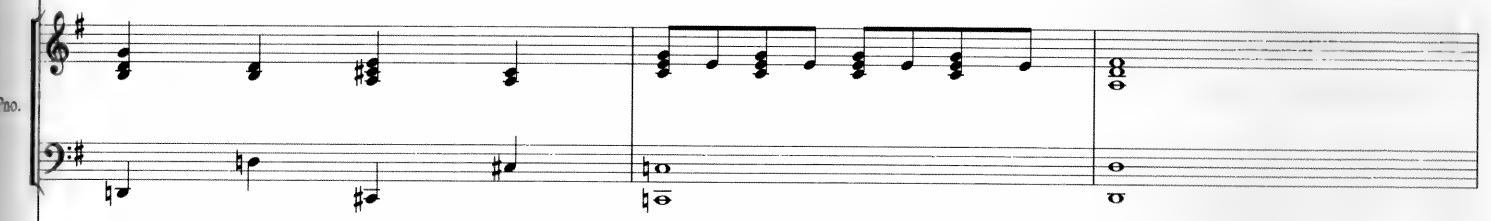
Gtr. 1  (8va)

Gtr. 1 Tab.  17-19

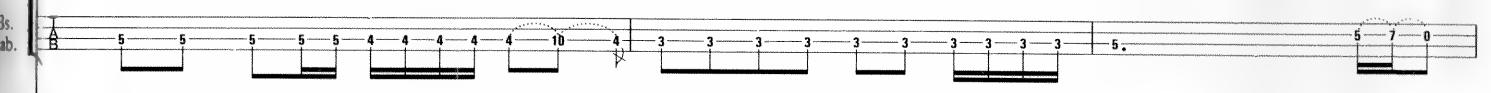
Gtr. 2 

Gtr. 2 Tab.  5 4 3 7

Kbd. 2  8vb

Pno. 

Bs. 

Bs. Tab. 

Perc. 

Dr. 



Chords: C, A7/C#, G, Em, D, B7/D#

Vx. When you're in need of love they give you care and at-ten - tion. Friends will be friends, when you're

B. Vx. Friends will be friends. Friends will be friends.

(8va)

Gtr. 1 8va

Gtr. 1 Tab. 15 17 14 15 14 17 19 (17) 19 (17) 19 (17) 19 17 18

Gtr. 2

Gtr. 2 Tab. 3 4 5 3 5 7 9 7 9 7 6

Bs.

Bs. Tab. 3 3 3 3 4 4 4 4 3 3 5 5 2 2 5 5 5 5 6 6 6 6

Perc.

Dr.

Chords: Em, B/D#, G/D, A/C#, C

Vx. through with life, and all hope is lost, hold out your hand, 'cause right till the end,

(8va)

Gtr. 1

Gtr. 1 Tab. 17 17 14 15 14 15 14 15 14 17 14 15 17 19

Gtr. 2

Gtr. 2 Tab. 7 7 6 5 4 3

Kbd. 2

Bs.

Bs. Tab. 9 8 9 8 5 4 3 3 3 3 5 3 5

Perc.

Dr.

Yeah. \_\_\_\_\_

Friends will be friends. \_\_\_\_\_

3 4 5 7 9 7 5

3 4 5 7

doubled with harpsichord sound

5 5 5 5 5 5 5 3 3 3 4 4 4 5 7 7 7 7

Perc.

Dr.

322      D      B7/D#      Em      B7/D#      G/D      A/C#      8va

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

Perc.

Dr.

C      D7      C      A/C#

(8va)

wah-wah

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

Perc.

Dr.

Chord progression: G, Em, *fade* D, B7/D#, Em, B7/D#

**Gtr. 1**  
Tab: 15 16, 15 17 15 17, 15 19, 15 15, 16 19, 16 16, 15 17, 17 15 17 15 12, 14 16 14 12 11, 14 12 14 12 10

**Gtr. 2**  
Tab: 5, 7, 5, 6, 7, 7 7 7 7 6, 6 6

**Kbd. 1**  
Kbd. 2

**Bs.**  
Tab: 5, 5 5 7 5 7, 7 7 7 7, 5, 5 5 6, 6 6 6 6, 7 5 4, 6 6

**Perc.**  
**Dr.**

Chord progression: G/D, A/C#, C, D7

**Gtr. 1**  
Tab: 12 14 14 12 14 12 14, 16

**Gtr. 2**  
Tab: 5, 5 5, 4, 5, 7 7 7 7 5

**Kbd. 1**  
Kbd. 2

**Bs.**  
Tab: 5, 5 5 5 5 4, 3, 3 3 3 3, 5

**Perc.**  
**Dr.**

# The Show Must Go On

Words & Music by  
Queen

(♩ = 84)

Bm Bmsus2 Bmsus4 Bm Bm/A G Gadd #11 Em/G G G/F#

Voice

Backing Vocals

Backing Vocals

Guitar 1 (Electric)

Guitar 1 Tablature

Guitar 2 (Electric)

Guitar 2 Tablature

Guitar Choir

Keyboard 1

Keyboard 2

strings arco

Bass

Bass Tablature

Drums

Em7

Em6

F#sus4

F#

Em

A#dim/E

0.20

Bm

Bmsus2

Bmsus4

Bm

325

Vx. *Emp-ty spa-ces, what are we liv - ing for, a-ban-doned*

Kbd. 2

Bs. *8va*

Bs. Tab. *19 18 - 16 19*

Dr. *Bell tree Rivet cymbal*

Vx. *pla-ces, I guess we know \_ the score. On and on, \_ does a - ny-bo-dy know \_ what we are*

Gtr. 1 *violining*

Gtr. 1 Tab. *(14) 17 14*

Kbd. 2

Bs. *(8va)*

Bs. Tab. *17 15 15 17 17 19 17 17 15 14 12 14 14 16 14 14 12 14 16 16 16*

Dr.



A#dim/E

Bm

Bmsus2

Bmsus4

Bm

G

Gadd#11

Vx. look-ing for ... An-oth-er he - ro, an-oth-er mind - less crime be-hind the cur-tain in the pan -

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Kbd. 2

Bs.

Bs. Tab.

Dr.

Em/G

G

G/F#

Em7

Em6

F#sus4

F#

Em

G/A

G

Vx. - to-mime, hold the line, does a-ny-bo-dy want to take it a-ny-more. The show must go

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Kbd. 2

Bs.

Bs. Tab.

Dr.

Chords: Bm Bmsus2 Bmsus4 Bm Bm/A G Gadd #11 Em/G G

Vx. on, the show must go on, yeah. In -

Gtr. 2

Gtr. 2 Tab.

Kbd. 2

Bs.

Bs. Tab.

Dr.

Chords: Em7 Em6 F#sus4 F# Em A#dim/E Bm F#madd9

Vx. - side my heart is break-ing, my make-up may be flak - ing but my smile still stays on. What-ev-er

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Kbd. 2

Bs.

Bs. Tab.

Dr.

feedback



1.25

C#m

C#msus2

C#msus4

C#m

A

Aadd#11

F#m/A

A

Vx. *hap-pens I leave it all to chance, an-oth - er heart - ache, an-oth-er failed ro-mance.*

B. Vx.

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Kbd. 1 *string pad*

Kbd. 2

Bs.

Bs. Tab.

Dr.

Vx.

B. Vx.

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

Dr.

145

F#m7 F#m6 G#sus4 G# F#m B#dim/F# F#m C#m C#msus2

Vx. On and on, does a - ny-bo-dy know what we are liv - ing for? I guess I'm learn-ing, I must be warm -

B. Vx. I'm learn-ing, I'm

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

Dr.

C#msus4

C#m

A

Aadd #11

F#m/A

A

Vx.

er now, I'll soon be turn-ing round the cor-ner now. Out -

B. Vx.

learn-ing, I'm learn-ing, turn-ing, turn-ing, turn-ing.

Gtr. 1

Gtr. 1

Tab.

Gtr. 2

Gtr. 2

Tab.

Kbd. 1

Kbd. 2

Bs.

Bs.

Tab.

Dr.

Vx.

B. Vx.

Gtr. 1

Gtr. 1

Tab.

Gtr. 2

Gtr. 2

Tab.

Kbd. 1

Kbd. 2

Bs.

Bs.

Tab.

Dr.

[illegible]

Vx. on, the show must go on, yeah. Ooh, in -

B. Vx. on, show must go on.

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

Dr.

Vx.

B. Vx.

Gtr. 1

Gtr. 1  
Tab.

Gtr. 2

Gtr. 2  
Tab.

Kbd. 1

Kbd. 2

Bs.

Bs.  
Tab.

Dr.

Em7 Em6 F#sus4 F# Em A#dim/E Bm Bmsus2

Vx. - side my heart is break-ing, my make - up may be flak - ing but my smile \_\_\_\_\_ still stays on. \_

B. Vx. Ooh, ooh, ooh

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

Dr.

Chord progression: Bmsus4, Bm, Bm/A, G, Gadd #11, Em/G, G, G/F#

Vx. Yeah, \_\_\_\_\_ yeah, ooh,

Gtr. 1 *8va*

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

Dr.

Vx.

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

Dr.

355

2:48

Vx. *Em7* *Em6* *F#sus4* *F#* *Em* *Edim* *F* *G/F*  
oh, \_\_\_\_ ooh, oh. \_\_\_\_ My soul is paint - ed like the wings

Gtr. 1 *(8va)* flanging

Gtr. 1 Tab. 18-20 17-19 15-17 13-15 10-11 9-11 10

Gtr. 2

Gtr. 2 Tab. 2 2 3 1

Kbd. 1

Kbd. 2

Bs.

Bs. Tab. 0 0 0 0 0 0 0 0 1 2 2 2 2 2 2 2 2 0 0 0 1 1 1 1

Dr.



Em

Am

Cmaj7/G

F

G/F

Em7

Am

C#m7dim5

A7/C#

Vx. of but-ter-flies, fair-y tales of yes-ter-day will grow but ne-ver die, I can fly.

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

Dr.

Vx.

B. Vx.

B. Vx.

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

Dr.

3:05

Chords: Dsus4, D, Bm, Bm, Bmsus2, Bmsus4, Bm, G, Gadd #11

Vx. My friends \_\_\_\_\_ the show must go on, \_\_\_\_\_ yeah, \_\_\_\_\_ the show must go on. \_\_\_\_\_

B. Vx. Show must go on, \_\_\_\_\_ show must go on. \_\_\_\_\_

B. Vx. vocal sample  
Go on, \_\_\_\_\_ go on, \_\_\_\_\_ go on, \_\_\_\_\_ go on, \_\_\_\_\_ go

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

Dr.

Em/G G Em7 Em6 F#sus4 F# Em A#dim/E

Vx. I'll face it with a grin, I'm ne - ver giv-ing in, on \_\_\_\_\_ with the show. \_\_\_\_\_

B. Vx. on, \_\_\_\_\_ go on. \_\_\_\_\_

Gtr. 1 8va

Gtr. 1 Tab. 7 6-7-6 9 7-9-7 9 9 17 19 17 19 17 19

Gtr. 2

Gtr. 2 Tab. 4 4 4 2 9 9 4 4 2 12 3-2-3 0

Gtr. Ch.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab. 3 3 3 3 3 3 2 2 2 0 0 2-2 0 2-2 2 2-0 2-0 2 2 2 2 2 2 2 2 2 2 2 2 0 0 0 0

Dr.

Vx.

Gtr. 1

Gtr. 1  
Tab.

Gtr. 2

Gtr. 2  
Tab.Gtr.  
Ch.

Kbd. 1

Kbd. 2

Bs.

Bs.  
Tab.

Dr.

3:26

Bm Bmsus2 Bmsus4 Bm G Gadd#11 Em/G G

Vx.

Ooh I'll

(8va)

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. Ch.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

Dr.

Vx. top the bill, I'll \_\_\_\_ o-ver-kill, I \_\_\_\_ have to \_\_\_\_ find the will to car-ry on, \_\_\_\_

B. Vx. On with the show, \_\_\_\_

B. Vx. On with the

(8va)

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

Dr.

Vx.  
 B. Vx.  
 B. Vx.  
 Gtr. 1  
 Gtr. 1  
 Tab.  
 Gtr. 2  
 Gtr. 2  
 Tab.  
 Kbd. 1  
 Kbd. 2  
 Bs.  
 Bs.  
 Tab.  
 Dr.

**Vx.**

show. \_\_\_\_\_

Bm

**B.Vx.**

show must go on. \_\_\_\_\_

vocal sample

Go on, go on, go on, go on, go on, go on, go on, go on, go on, go on, go on, go

**Gr. 1**

**Gr. 1 Tab.**

**Gr. 2**

**Gr. 2 Tab.**

**Kbd. 1**

**Kbd. 2**

**Bs.**

**Bs. Tab.**

**Dr.**

# One Vision

Words & Music by  
Queen

(♩ = 120)

Voice effects

[0.19]

[D]

Score for *One Vision* (4/4 time, 120 bpm).

**Voice:** Melody line with vocal effects.

**Backing Vocals:** Harmonic support for the vocal line.

**Guitar 1 (Electric):** Lead guitar part.

**Guitar 1 Tablature:** Fretboard notation for Guitar 1.

**Guitar 2 (Electric):** Rhythm guitar part.

**Guitar 2 Tablature:** Fretboard notation for Guitar 2.

**Guitar 3 (Electric):** Additional guitar part.

**Guitar 3 Tablature:** Fretboard notation for Guitar 3.

**Keyboard 1:** Piano accompaniment.

**Keyboard 2:** Piano accompaniment.

**Keyboard 3:** Piano accompaniment, featuring *fat strings* and *cello sound* textures.

**Keyboard 4:** Piano accompaniment.

**Bass:** Bass line.

**Bass Tablature:** Fretboard notation for the bass.

**Percussion:** Includes *Synth. Toms* and *Low Tom*.

**Drums:** Drum kit accompaniment.

0:27

Vx.

Kbd. 3

Kbd. 4

random sine wave glissandi

Dr.

0:43

D strings

G/D

Kbd. 2

Kbd. 3

Kbd. 4

Dr.

D7

G/D

D

G/D

D7

Kbd. 2

Kbd. 3

Kbd. 4

Dr.



Vx. *I*

Kbd. 1 *8va*  
*high strings*

Kbd. 2 *flanged*

Kbd. 3

Kbd. 4

Dr.

Gtr. 1

Gtr. 1

Tab.

Gtr. 2

Gtr. 2

Tab.

Gtr. 3

Gtr. 3

Tab.

Bs.

Bs.

Tab.

Dr.

1.07

D

A/C#

D

G/B

C

G/B

C

A/C#

D

A/C#

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

*Double tracked ad lib. throughout*

Bs.

Bs. Tab.

Dr.

Gtr. 1

Gtr. 1

Tab.

Gtr. 2

Gtr. 2

Tab.

Gtr. 3

Gtr. 3

Tab.

Kbd. 1

Bs.

Bs.

Tab.

Dr.

Chord progression: D A/C# D G/B C G/B C A/C# D A/C#

Gtr. 1  
Gtr. 1 Tab.  
Gtr. 2  
Gtr. 2 Tab.  
Gtr. 3  
Gtr. 3 Tab.  
Bs.  
Bs. Tab.  
Dr.

Chord progression: D A/C# D G/B C G/B C A/C# D A/C#

Vx. Hey!

echo 8va

Gtr. 1  
Gtr. 1 Tab.  
Gtr. 2  
Gtr. 2 Tab.  
Gtr. 3  
Gtr. 3 Tab.  
Kbd. 1 whizz percussion effect echo  
Bs.  
Bs. Tab.  
Dr.

Vx.  $\text{D}$   $\text{A/C\#}$   $\text{D}$   $\text{G/B}$   $\text{C}$   $\text{G/B}$   $\text{C}$   $\text{A/C\#}$   $\text{D}$   $\text{A/C\#}$   
One man, one goal, ha! One mis-sion.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

Vx.

B. Vx.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

Vx.  $\text{D}$   $\text{A/C\#}$   $\text{D}$   $\text{G/B}$   $\text{C}$   $\text{G/B}$   $\text{C}$   $\text{A/C\#}$   $\text{D}$   $\text{A/C\#}$   
One heart, one soul, just one sol - u - tion.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

Vx.

B. Vx.

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

347

Vx. *D A/C# D G/B C G/B C C A/C# D*  
 One flash... of light. Yeah... one God, one vi-sion.

B. Vx.  
 one vi-sion.

Gtr. 2  
 Gtr. 2 Tab.

Gtr. 3  
 Gtr. 3 Tab.

Bs.  
 Bs. Tab.

Dr.

155

Vx. *A D/A A D/A C*  
 One flesh, one bone, one true re - li-gion. One voice, one hope, one real de - ci-sion.

B. Vx.  
 One flesh, one bone, one true re - li-gion. One voice, one hope, one real de - ci-sion.

Gtr. 3  
 Gtr. 3 Tab.

Bs.  
 Bs. Tab.

Dr.

Chords: C7sus4, C, [A]

Vx. Whoa gim-me one vi-sion. Yeah!

B. Vx. Whoa gim-me one vi-sion.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

Chords: D, A/C#, D, G/B, C, C5, Csus4, C, A, D

[2:11]

Vx. No wrong and no right. I'm gon-na tell you there's no black and no white.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

sampld crash effect

A/C# D G/B C G/B C A/C# D

Vx. No blood, no stain. All we need is . . .

B. Vx. one world - wide vi-sion.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

227 A D/A A Dadd9/A

Vx. One flesh, one bone, one true re - li - gion. One race, one hope,

B. Vx. One flesh, one bone, one true re - li - gion. One race, one hope,

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.



one real de - ci - sion. Whoa Yeah!

one real de - ci - sion. Whoa Yeah!

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

C

C7sus4

Oh Yeah! Oh Yeah! I had a dream when I was young,

Oh Yeah! Oh Yeah!

2.43

C

[A]

D

G/D

strings

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Kbd. 2

Bs.

Bs. Tab.

Dr.

Vx. <sup>D7</sup> <sup>G/D</sup> <sup>D</sup> <sup>G/D</sup>

a dream \_\_\_\_\_ of sweet il - lu - sion. \_\_\_\_\_ A glimpse of hope \_\_\_\_\_ and u-ni-ty \_\_\_\_\_ and

Gtr. 3

Gtr. 3 Tab.

Kbd. 2

Kbd. 3

Vx. <sup>D7</sup> <sup>G/D</sup> <sup>B $\flat$ /D</sup> <sup>Dm9</sup>

vi-sions of one \_\_\_\_\_ sweet \_\_\_\_\_ un - ion. \_\_\_\_\_ ...and in my

B. Vx.

But a cold wind blows, and a dark rain falls, -

Gtr. 3

Gtr. 3 Tab.

Kbd. 2

Kbd. 3

Dr.

2.59



Vx. heart it shows. Look what they've done to my dream. Aah!

Gr. 3

Gr. 3 Tab.

Kbd. 2

Kbd. 3

Bs.

Bs. Tab.

Dr.

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Bs.

Bs. Tab.

Dr.

3:19

A/C# D5 A/C# D5 G/B C5 353

Vx. So give me your hands, give me your hearts. I'm rea -

B. Vx. One vi - sion.

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

Vx. G5 F5 G5 D5 A/C# D5  
 - dy. There's on - ly one di - rec - tion. One world,  
 B. Vx. one di - rec - tion.  
 Gtr. 2  
 Gtr. 2 Tab.  
 Gtr. 3  
 Gtr. 3 Tab.  
 Bs.  
 Bs. Tab.  
 Dr.

Vx. and one na - tion. Yeah one vi - sion.

B. Vx. one vi - sion.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

Chords: G/B, C5, G7, C5, G5, A

3.34

Vx. No hate, no fight, just ex - ci - ta - tion. All through the night it's a ce - le - bra - tion.

B. Vx. All through the night it's a ce - le - bra - tion.

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

Chords: D/A, A, D/A

A D/A [A]

Vx. Whoa Whoa Whoa Yeah!

B. Vx. Whoa Whoa Whoa Yeah!

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

G D

B. Vx. One one one one one one one.

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

3 5 4 A [D]

Gtr. 3 *echo*

Gtr. 3 Tab.

Kbd. 1 *distorted ring mod. effect*

Kbd. 4 *fat synth. bass*

Perc. *Synth. Toms*

Dr. *Low Tom*

Vx. *Hey!* *Hey!*

B. Vx. *(growl)* One vi - sion. *(growl/shout)* One vi - sion.

Gtr. 1 *8va* *3 echo*

Gtr. 1 Tab. 15 17-15-14-12-12 16-15-13 14-12 14 3

Kbd. 1

Kbd. 4

Perc.

Dr.

[A]

B. Vx. One vi - sion.

Gtr. 1 *8va* *8va* *echo*

Gtr. 1 Tab. 17-19 19-17-19 17-21 21 (0) 0-21-22 10-12

Kbd. 1

Kbd. 4

Perc.

Dr.



B. Vx. One vi - sion. One vi - sion.

Gtr. 1 sample repeated backwards

Gtr. 1 Tab.

Kbd. 1

Kbd. 4

Perc.

Dr.

Gtr. 1 sample repeated

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

Kbd. 1

Kbd. 4

Perc.

Dr.



Vx. Just gim - me. One man. One bar. One day. Just gim - me,

B. Vx. Ah! One man. One night. Hey, hey.

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

## Free time

Voice effects

Vx. gim - me, gim - me, gim - me fried chick-en.

B. Vx. gim - me, gim - me, gim - me fried chick-en.

Gtr. 3

Gtr. 3 Tab.

Kbd. 2

Bs.

Bs. Tab.

Dr.